

**KEEP GOING: NARRATIVE CONTINUITY IN LUCIANO BERIO'S *SINFONIA*
AND
*DILLINGER: AN AMERICAN ORATORIO***

by

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The analysis component of this dissertation provides a discussion of a continuous narrative that develops during the course of Luciano Berio's 1969 masterwork, *Sinfonia*. Previous analysts have tended to either limit their work to one movement of the piece or to undertake analyses that do a movement-by-movement technical study that does not really touch on overall meaning. Herein, I propose two narrative readings of *Sinfonia*. The first involves the conflict between music or text that is a signifier of one of three important elements: blood, fire, and water. The piece is defined structurally by the interplay of these elements, especially between referents to water and fire. As the work ends, it becomes clear that the elements of blood and death (which are present implicitly throughout) are closely linked.

Secondly, I propose a programmatic narrative along the lines of the *Heldenleben* program, in which our hero-composer tries to start a piece, fails, and so looks for inspiration and enlightenment, first from a recent work, then from the masterpieces of the past. Finally, he continues his piece from where he ended in the first movement, and finishes it in a satisfying way, synthesizing materials from the previous movements. The two narratives come together in

this last movement, and, as a result, the movement, and the piece, could be seen as an answer to the question of “What is the point of art?”

I provide evidence for these narratives through a combination of analytical techniques. I also examine the context of many of the textual fragments that Berio uses to show patterns and relationships between disparate sources.

The composition component of this dissertation, with a libretto by Darren Canady, is entitled *Dillinger: An American Oratorio*. It is set as an opera-oratorio, and deals with the last days of the American gangster John Dillinger as he struggles to settle down and leave his life of crime. The piece explores the complex American fascination for the outlaw and lone wolf.

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PREFACE

I am very grateful for the assistance given to me throughout the duration of this project. I would like to thank Mathew Rosenblum, James Knapp, and Amy Williams for their help and support in shaping this dissertation into its present form. I would like to especially thank Eric Moe for the hard work and thought that he has put into the entire process. His incisive notes and comments were extremely helpful to me from the beginning to the end of this project. All these people have helped and inspired me immeasurably, and I am very grateful.

I am also indebted to my friends and colleagues, both inside and outside the department of music. I would like to thank the incredibly talented Darren Canady for providing me with wonderful lyrics for *Dillinger*, and for not getting overly angry when I veered off the written course. I would also like to thank Chuck Corey, whose proofreading and commentary helped shape the work immensely. Finally, I would like to thank Christopher Ruth, who was always there when I needed to talk through something.

I would also like to thank Schott Music Corporation for allowing me to use excerpts from Berio's score.

Finally, I would like to thank my family and, in particular, my wife Lisa. I could not have done this without your constant support and belief in me.

1.0 INTRODUCTION

Luciano Berio's *Sinfonia* is one of the major works of the twentieth century. It has been analyzed and written about from multiple perspectives in the years following its premiere. Scholars tend to focus on the third movement, a collage based on the scherzo from Gustav Mahler's Symphony No. 2, and the processes involved in its creation and dissolution. Sometimes they discuss the narrative implications of the flood of textual and musical quotations. Rarely, however, do analysts address the other movements, and when they do, their work tends to isolate these movements rather than striving to create a coherent picture of the whole piece. This dissertation will attempt to rectify this by providing an analysis that will reveal a continuous narrative throughout *Sinfonia*.

In order to accomplish this, I will address each movement individually and discuss the building blocks that remain constant through the piece in both the text and the music. I will show how all of these elements come together to create a coherent narrative about Berio's perception of the creative life and social role of a composer. *Sinfonia* is a piece with many levels of abstraction, so in each chapter I will also discuss interior narratives within movements that will help to fill out the perception of the whole work. Before I begin the analysis, however, I would like to present a brief history of the work, a survey of some of the previous analyses to which I will refer, and an outline of my own methodology.

1.1 HISTORY AND BRIEF SURVEY OF PREVIOUS ANALYSES

Sinfonia was written in 1968 for the New York Philharmonic Orchestra and dedicated to Leonard Bernstein. It is, as David Osmond-Smith puts it, an “encyclopaedic work” that brings together many of Berio’s compositional experiments and preoccupations from the preceding years.¹ In this case, Berio synthesized his interest in the human voice and its limitations, his love of the linguistic games that were being played by writers such as James Joyce, and his quest to expand the resources and sound palette of the symphony orchestra.² In *Sinfonia*, the combination of these ideas forms the stylistic foundations of the piece.

One of the most interesting points about *Sinfonia*’s development is the 1969 revision. The original version ended with the fourth movement, which gave the work an entirely different feel from its current form. Berio was unsatisfied with the lack of an explicit synthesis between the movements, and composed a fifth movement which revisits content from all of the preceding parts.³ I will examine the rarely discussed fourth movement both as an end to the piece and as a link to the last movement to ascertain its narrative function.

My work on *Sinfonia* has been greatly aided by some foundational texts. I will refer to them throughout the dissertation, but will introduce the two that address the entire work here.⁴ The most complete discussion of *Sinfonia* is David Osmond-Smith’s *Playing on Words*. In it, he analyzes each movement in turn. His guide to the third movement’s quotations is particularly

¹ David Osmond-Smith, *Playing on Words: A Guide to Luciano Berio’s Sinfonia* (London: Royal Musical Association, 1985), 1.

² Ibid, 1-2.

³ Ibid, 6.

⁴ Please note that the texts introduced here are not the only works I have considered. Refer to the bibliography for more information.

thorough and has proven extremely helpful in unraveling the dense web of connections in that section, and I will refer to it often.

Another helpful text is Peter Altmann's *Sinfonia von Luciano Berio: Eine analytische Studie*.⁵ This book, which predates Osmond-Smith's, is also very useful for understanding the third movement. While not mapping out the entire movement, Altmann gives a large amount of extra-musical information and associations that Osmond-Smith elides, particularly about St. Anthony of Padua. The treatment of the other movements is much briefer, however, which detracts from this source.

While there are more books and articles about *Sinfonia* than I have listed here, these two are the most foundational to my reading of the piece. They both bring slightly different ideas and methods to the work and have influenced the way that I have approached my own analysis. In the individual chapters, I will reference several other works by analysts that confined themselves to looking at one movement, including work by C. Catherine Losada, Ståle Wikshåland, Pietro Blumetti, and Michael Hicks. In the next section, I will outline the methodology that I have used to work with the *Sinfonia* score, and define appropriate terminology.

1.2 METHODOLOGY

My methodology for this dissertation consists of applying several types of analysis to both the music and the text. It is important not simply to deal with one or the other separately, but rather to develop

⁵ Peter Altmann, *Sinfonia von Luciano Berio: Eine analytische Studie* (Vienna: Universal Edition, 1977).

a more holistic view of the relationship between the two. To that end, I have reduced the music to its constituent elements and am linking those elements, assigned as set-class groups or motives, with structural elements of the text. The text analysis is particularly challenging due to the fragmentary nature of the selections that Berio chose. In order to fully understand and analyze it in a systematic way, I have looked at the flow of the text as it stands in the piece first with a focus on the semiotic content, which is critical due to Berio's deconstruction of the text to the phonetic level, and then as a collection and the nexus of a web of contexts. The latter study is important because, much of the time, the source text immediately around the selection is as important as the selection itself. After linking the text and the music, I show that patterns which originate in the first movement develop in a functional way to impart a complete narrative by the end of the piece.

I also looked at the music and the text in terms of what I will call "action-reaction," an analytical framework to better understand how individual musical (and, in this case, textual) elements act on each other to move the piece forward. Very simple examples of this process may be observed in the third movement of *Sinfonia*, such as when the introduction of Hindemith's *Kammermusik #4* (*Chamber Music #4*) into the collage texture prompts the narrator to remark that there is "nothing more restful than chamber music." (m. 22) There are many more subtle examples of this phenomenon spread throughout the piece, and I contend that the placement in time and disposition in voice of these—whether text is acting on music, music on text, music on music, or text on text—inform my reading of the complete narrative.

1.3 THE NARRATIVE ARC

I have broken the narrative down into a *Heldenleben*-like program note for ease of comprehension.⁶ Of course, since Berio did not write an explicit program note for *Sinfonia*, this is slightly problematic. On the other hand, there are certain similarities between *Sinfonia* and *Ein Heldenleben* that make this comparison useful: they both concern a hero-composer's journey, and both use material from previous works. I will fill out this basic outline in my discussions of each of the movements.

Movement 1: The composer struggles to find a suitable beginning to his piece. He fails several times, which leads him to call on inspiration.⁷

Movement 2: The composer searches his recent work for inspiration (*O King*). There are slight differences between the original work and his remembered version as the hero-composer embellishes the piece. The continual restarts of the first movement have been replaced by a continual cyclical motion.

Movement 3: Still searching for inspiration, the composer looks to the great works of the far and recent past. His search becomes a stream-of-consciousness journey, brimming with humor, that provokes him to question the existential meaning of art—what is it all for? Finally, he introduces the people who execute his music, suggesting that the piece has come to an end.

⁶ *Heldenleben* is a tone poem by Richard Strauss that has a program with a similar focus to my narrative reading.

⁷ When I use the word “composer” in this dissertation, I mean the hero-composer in the narrative arc, not Berio himself, although there is certainly some autobiographical material. In *The Composer's Voice*, Edward T. Cone discusses this idea at length. In his first chapter, he writes about the idea that a poet is narrating in a persona, regardless of how similar to the character of the poet that construct might be. He then applies the same idea to the composer, suggesting that narrative content is relayed by the persona that the composer creates, not the composer himself. Cone's work has been very helpful in formulating my ideas. Edward T. Cone, *The Composer's Voice* (Berkeley: University of California Press, 1974), 1-5.

Movement 4: The piece continues, however, and the composer sketches new ideas based on his examination of his own work and the work of others. This provides a segue into the fifth movement.

Movement 5: The composer picks up from where he ended the first movement and, by integrating what he has learned from his studies in the previous three movements, finishes the work. He realizes that the answer to the question of the third movement is that music provides resurrection and immortality. The piece ends with a resolution back to the opening chords and the closing “dead heroes” text, bringing the work full circle.

2.0 FIRST MOVEMENT - BEGINNINGS

The first movement of *Sinfonia* draws its inspiration and text from *Le Cru et le Cuit* (*The Raw and the Cooked*) by Claude Lévi-Strauss. In it, Berio introduces many of the techniques that will be expanded on in later movements such as the reduction and fragmentation of text and the introduction of tension between chromatic saturation and a tertian harmonic language. I will discuss each of these ideas and their relation to the ongoing narrative structure of the piece. To do this, I will rely on a variety of analytical techniques and the work of previous theorists. By the end of this chapter, I will show that Berio's first movement tells a multi-layered story one strand of which is about diametrically opposed elements (such as the raw and the cooked), another, the struggle to find a compelling beginning in the creative process.

The specific techniques that I have employed to come to these conclusions include the motivic and semiotic analyses described in the introduction. For the former, I have created a linear analysis that draws on previous analytical models by both Allen Forte and C. Catherine Losada.⁸ I have adopted Forte's linear-motivic analysis model and have combined it with a linear analysis of the outer voices (and important inner voices) that is based on Losada's model. In her work, Losada uses a linear analysis to look at the collage structure of the third movement. She is particularly interested in high points and the subsequent chromatic "filling in" to those

⁸ C. Catherine Losada, "Collage Compositions by Rochberg, Berio, and Zimmermann," *Music Theory Spectrum: The Journal of the Society for Music Theory* no. 31:1 (March 2009): 56-100. Allen Forte, "Middleground Motives in the Adagietto of Mahler's Fifth Symphony," *19th Century Music* no. 8:2 (Autumn, 1984), 153-163.

high points. She calls this the “significant gap” and says that filling the gap acts as a cadential feature and links this to serial composition, postulating an interesting bridge between modernist and post-modernist techniques.⁹ Forte loosely uses the principles of Schenkerian analysis to look for foreground motivic content that propagates to the middleground level.¹⁰ I have used these models for this movement because I believe that the resulting graphs reveal interesting facets of the music and in particular the important connections between the first and fifth sections of the piece.

Of primary importance to the structure of the movement are two chords that Osmond-Smith identifies in his second chapter. He refers to these as chord 1 and chord 2, as will I throughout my discussion of the piece. Figure 1 shows these chords in addition to chords 3 and 4, which will appear in the fire section of the first movement. Chord 4 will be important as a signifier of fire throughout the work.

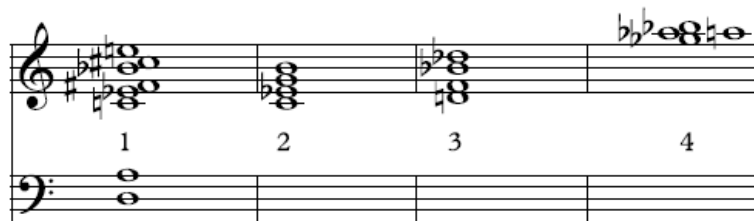


Figure 1. First Movement Chords.¹¹

⁹ Losada, 60-61. I will discuss her ideas at more length in the third chapter.

¹⁰ His article contains a disclaimer that his graphs “do not always follow Schenkerian norms” (Forte, 154). I offer the same disclaimer.

¹¹ Osmond-Smith, 16. Chord 4 begins as a horizontal texture, but later becomes a vertical construct, so I will continue to refer to it as chord 4.

Table 1: Beginnings in the First Movement

Beginning Reference	Measure/ rehearsal	Type	Signifier
1	1-2	Primary	Tam-tam, Chords 1 and 2, beginning of the piece.
1a	2	Secondary	Text – missing [a], significant pause.
1b	3	Secondary	Text – all elements present, significant pause.
2	A – 14	Primary	Tam-tam, orchestral entrance, chord 1-2.
2a	19	Secondary	Significant pause, missing [i], repetitive motive.
2b	22	Secondary	Significant pause, ends with [a], like 1b, allowing progression. Repetitive motive.
3	C-34	Primary	Tam-tam, chord 1, pause, significant texture change. Repetitive motive leads into the stable section.
4a	D	Secondary	Text – Raw+Cooked, chord 1, texture change – more of an transition than a real beginning.
4	46-49	Primary	Tam-tam, chord 1 and 2, minor third movement (T1), new material, repetitive motive.
4b	51	Secondary	Tam-tam, chord 3 for the first time, punctuating vocals, minor third movement (S1 and T1).
5	F-60	Primary	Soprano high point, loss of chord 3 and beginning of chord 4, change in texture.
5a	61	Secondary	Beginning of the bass oscillation, voices agree with <i>eau</i> , texture reaches full density.
5b	62	Secondary	One voice becomes unmoored, textural drop.
6	95	Primary	Texture change, establishment of piano, harp, and keyboard as principle figures, loss of voices, repetitive motive.
6a	101	Secondary	Similar to previous, although this time the rhythmic texture changes dramatically, while the saturated chord thins out.
6b	104	Secondary	Loss of saturated chord entirely, full focus on piano, keyboard, and harp, a new permutation begins.
6c	116	Secondary	Rhythmic texture change, pause, instruments added, tritone leads in, a new permutation begins.
6d	122	Secondary	Rhythmic texture change, pause, instrumentation change, a new permutation begins.
6e	K	Secondary	Rhythmic texture change, pause, tritone leads in, a new permutation begins
7a	135	Secondary	Chord 1 hinted at and soon returns (piano), texture change, tam-tam punctuation.
7b	138	Secondary	Chord 1 is hinted at and held, texture change
7	139-end	Primary	Chord 1 appears and leads to chord 2, voices reappear with different text, tam-tam punctuates at the beginning and the end.

Beginnings play an important role in this movement, so I have created a table above that shows their make-up and disposition. There are seven primary beginnings in this movement. By a “primary beginning,” I mean a restarting of the piece that includes a combination of a dramatic switch in material, a tam-tam punctuation, a high or low-point in the music, or a substantial change in texture.¹² The “secondary beginnings” are usually found with a primary beginning, and constitute a less complete break from the prevailing music. It is interesting to note that almost all of the primary beginnings are accompanied by two secondary beginnings. In the case of the start of the movement, the primary beginning encompasses all of the material up until the entrance of chord 1. The two secondary restarts are component parts of that sequence. The next primary re-initialization does not include the secondary beginnings, but is followed by them. The restart at C is odd because it does not have any attached secondary beginnings. This could be because the material is basically functioning as a transition, and so does not have the space for multiple re-initializations in the way that the others do.

The stretch of secondary beginnings around K is also odd. There are three instances of a small restart, but nothing substantial enough to warrant the description of “primary.” Finally, the three re-initializations at the end are backwards, ending with the strongest beginning—the one that will lead both musically and textually into the next movement.

It is also instructive to look at the spacing of the primary beginnings. The greatest density of restarting is centered on the opening section, with increasingly larger gaps until measure 95, which is the last restart until the end. This fact points towards the idea that the composer is testing his material and expanding it with every failed climax and every new

¹² There are also usually motivic indicators for these beginnings that I will discuss in 2.2.

beginning. It also suggests that there is an aggregation of material towards the end of the piece, which foreshadows the techniques of the second movement, the sound of the third, and the synthesis of the fourth and the fifth. I will address these ideas in both my textual and motivic analyses.

2.1 TEXT ANALYSIS

Pietro Blumetti equated the text in the first movement of *Sinfonia* to the birth of language.¹³ It contains stories collected and commented on by Lévi-Strauss that deal with the origins of water and fire.¹⁴ In this section, I will focus on what links the text to the music and vice versa.¹⁵ By the end of this section, I will show that this water imagery is linked with inspiration and creativity.¹⁶ Material that represents fire tends to be assigned a more destructive role in the movement.

Berio chose text from *Le Cru et le Cui* that relates to water, even in the fire sections, and the third movement is heavily populated by quotations from pieces that relate to water in some way or another. The fifth movement is heavy with water references, although music and text that

¹³ Pietro Blumetti, “Il gesto espressivo nel linguaggio musicale contemporaneo: Analisi del primo movimento della Sinfonia di Luciano Berio,” *Nuova rivista musicale italiana* no. 32 (1998): 338. Blumetti posits that the first movement of *Sinfonia* is set in a modified sonata form, writing that the first theme area occurs until rehearsal E, where a second theme area begins. This is followed by a development and recapitulation. Blumetti’s account of the latter two sections is less fleshed-out than that of the former, and, as a result, his argument is not totally convincing. However, when I finished my analysis, I found that the way I perceived the form of the movement was closer to an exposition-development-recapitulation structure than Osmond-Smith’s basic ABA’ form.

¹⁴ Osmond-Smith, 9-12. David Osmond-Smith provides a very thorough examination of the techniques at work in the first movement. He provides information about the fragments of the Lévi-Strauss text that Berio uses, and explains the origins of some of the phonetic materials (although he excludes [e] and [y] from his list). In Appendix A, I have provided tables that provide a reference for the music and text that refers to fire and water.

¹⁵ This is part of what I discussed in the introduction as an “action-reaction” analysis.

¹⁶ It takes on a more destructive aspect in the third movement.

is related to fire is important there as well. There is also an element of blood, represented mostly in the text rather than the music, which is introduced in the first movement and then approached indirectly in the second movement and directly in the fourth movement. In the first movement, I will deal with the elements of water, fire, and blood, and the way they interact with the narrative both within the movement and in *Sinfonia* as a whole.

The first measure presents phonetic symbols that represent *eau*, *feu*, and *sang*, represented as [o], [ø], and [a].¹⁷ The other representative symbols are [i] for *pluie* and *vie*, [y] and [e] for the two vowels of *tué*.¹⁸ Blood ends the first set of phonemes, which causes a pause for reflection, as the hero-composer has chosen water as his topic for the first section (beginning (1a)).¹⁹ The piece restarts with the same [o] vowel but switches [a] for [i], with the extra water phoneme leading the voices back to [o], this time incorporating the missing element. The piece begins for a third time (1b). The third measure starts with an accounting of all the elements, and begins the elemental juxtaposition of the next measures where water and blood, water and fire (in its first appearance as a full word), and blood, water, life or rain, and fire are all layered one measure at a time.²⁰ This last combination, and the actual naming of the three primary elements, triggers the narration, which relates part of Lévi-Strauss' M.124.²¹ Osmond-Smith points out

¹⁷ Osmond-Smith, 13.

¹⁸ [y] is a closed front vowel that doesn't quite fit with this word, but its sound matches more closely with *tué* than any of the other repeated words. The word "tué," which means "killed," and its component phonemes, is the first mention of death in *Sinfonia*. The theme of death will become very important throughout the work. "Life" and "rain," which share a phoneme, pose problems for the analyst. Based on context it seems that, for the most part, [i] signifies rain in the first four movements. Life is absent in the second, third, and fourth movements, but reappears in the fifth to take on a new significance.

¹⁹ I will refer to the reference numbers provided on Table 1 in parentheses where appropriate.

²⁰ In the last beat of this measure, the three primary elements are all presented as their words rather than their phonemes.

²¹ In M. 124, the young hero sees his brothers rape his mother. He tells his father and the brothers are punished. As they are angry at the punishment, they set fire to their parents' house and leave the village (the parents escape in the form of falcons). The brothers wander for a long time and the young hero becomes thirsty, so they dig him a hole that eventually becomes the sea. The young hero is separated from his brothers and uses his bow and arrow to shoot lizards in the water. These lizards become an alligator which chases the boy, who escapes with the

that the words that form the background to this narration announce it to be from “the raw and the cooked.”²² Water is present in these phonemes: much less audible than the text that refers to blood and fire, but prominent in that this myth is about the creation of earthly water.

The narration itself contains the first few lines of the myth, and tells of the sons of an Indian who rape their mother while their father is hunting. The relating of the story of the rape is cut off abruptly by the orchestra at rehearsal A. The narrator gets caught up on certain words which have timbral implications based on their mouth position, but this stutter could also signal his reluctance to tell the disturbing story.²³ By measure 10, the majority of the semiotic material points back to water, with the interruption of blood foreshadowing the violence that is to come. This first section with its three beginnings presents the basic materials for the text of the piece, introduces that text, and tells the beginning of a story.

The second primary beginning (marked (2) in Table 1) happens at rehearsal A, where the text takes the listener back to the vowels of the opening. While the orchestra is playing, only the phonemes that represent blood, water, and fire are used, presenting the first measure in an elongated form.²⁴ When the orchestra has quieted, leaving only chord 2 (see Figure 1) and the vocalists, the new beginning can continue. Again, the hero-composer restarts, possibly because there is no material that signifies fire between measures 15 and 18. Measures 19-22 are an

help of three friendly animals. The alligator is defeated with the help of an uncle who turns into a skunk and sprays the aggressor. The brothers go into the sea and are transformed into stars—specifically the Pleiades. Claude Lévi-Strauss, *The Raw and the Cooked*, trans. John and Doreen Weightman (Chicago: University of Chicago Press, 1983), 200.

²² Osmond-Smith, 13. He is referring to the opposition between *feu* and *sang* which underlies this section.

²³ Osmond-Smith discusses the mouth placement of the vowels, but not the reason for them, on page 14.

²⁴ It is also interesting to note that the singers and the brass dovetail in this section, and the choice of vowel matches the dynamic and timbre of the instrument that it is matched with. In this way, the simple timbral shading from the beginning is also expanded.

elongated version of measures 2-3 that begins with water and ends with blood (2a, 2b).²⁵ This group of restarts, which mirror and expand the phonetic and musical material from the beginning, precede a different musical texture and narrative fragment from M.124. All reference to the rape is elided, and the narrator discusses the brothers jumping into the ocean and becoming cleansed over a background of two elements that are used to purify or clean: rain and fire. Finally the sons, cleansed of their sins, are turned into the stars of the Pleiades.

Something interesting that has not been noted before is that, in his commentary on this myth, Lévi-Strauss mentions that the Pleiades herald the dry season.²⁶ The fact that Berio ends this part of the narration with the mention of the Pleiades serves as an early pointer towards the fire material. This idea is reinforced by the inclusion of [i], as the main narrative part of the fire section starts with the words “pluie douce,” which is elaborated on later as “pluie douce de la saison sèche.”²⁷ All these indicate that this reference to the Pleiades serves as a sign that the first water section is over, and that the fire section will soon begin (after a short transition).

The opening section of the first movement provides the listener with most of the phonetic material that will be used throughout the piece.²⁸ Berio builds up to the names of the three main elements—death, water, and fire—and also includes [i], which signifies “rain” or “life.” Two of the primary beginnings have been presented, and both have preceded narrative fragments that begin and end M.124. There is a prevalence of phonetic and narrative material that signifies water, which is why I agree with Osmond-Smith that this part of the movement is dominated by

²⁵ The parenthetical numbers at the end of sentences refer to Table 1, and are provided to give a sense of how the material that I am discussing relates to the many beginnings of the piece.

²⁶ Lévi-Strauss, 216.

²⁷ “Soft rain of the dry season.”

²⁸ With the exception of some of the phonemes of Martin Luther King’s name that will appear in the second movement, and [e] and [y], which signify death.

that element.²⁹ I disagree with him about the duration of this section, however. He posits that it extends until rehearsal E, where his fire section begins. Based on the reference to the Pleiades, the introduction of rain, and other issues that I will discuss below, I hear the section between measures 31 and 41 as transitional material between water and fire.

Following the conclusion of the original myth, and, still lacking a climactic moment, the hero-composer begins again with a reworking of the material from rehearsal A, focusing on [i] and [o] (3). Blood references are absent until measure 35, when the juxtaposition between blood and water phonemes again becomes the focus. In this section, [a] becomes the primary focus each time the contrabasses play a note. The insistence on the A \flat in measure 38, a note that does not belong in either chord 1 or 2, happens concurrently with the entrance of the piano into the orchestration and the addition of fire to the phonetic material. At the densest part of the section, the word “feu” reappears, again signaling the imminence of the fire section and is countermanded by [o]. This statement of the fire/water conflict is the clearest in the piece so far, with four vocalists singing “feu” concurrently, echoed by the other four an eighth note later. This is held until the original four vocalists change to [o] at the same time. This strong statement is a signal that the piece is about to pause and restart with a new section (4a).

The voices re-announce the source of the text (again with the words *feu* and */san/*) at rehearsal D before quickly dissolving into [i], [o] and, for the first time, [e].³⁰ Because of the new focus for [i] on “vie,” it seems that [e] is representing the as yet unmentioned “tué.” Therefore, rehearsal D functions as a new beginning, and the beginning of the fire section, due to

²⁹ Osmond-Smith, 11.

³⁰ *Sang* is probably reduced to */san/* because the former contains a glottal stop that would break the flow of the vowels.

the reintroduction of the name of the source text, the resetting of the register, and the introduction of new ideas into the semiotic texture.³¹

Since the piece has so far generally restarted in groups of three, it seems appropriate that the three tam-tams mark the second entrance (which functions as the primary beginning) of the fire section, as they tend to mark the beginnings and ends of sections for the first half of the piece (4).³² It is also marked by the tenor 2 line that falls by a minor third, which, as Blumetti notes, is rare for this section of the piece.³³ The third re-initialization happens in measure 48, where the rapid random speech sounds of the vocalists ally with the piano to introduce the quick and angular motive that is active for much of the fire section (see Figure 2).³⁴

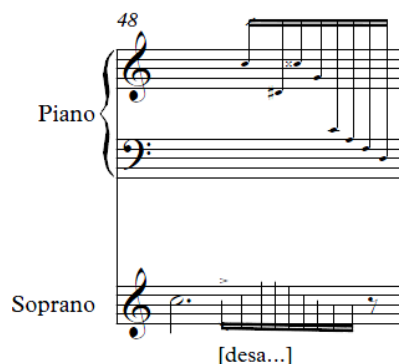


Figure 2. *Sinfonia* I:48.³⁵

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³¹ There are also a number of musical ideas that support this reading that I will discuss in section 2.3.

³² Table 1 shows that the first four primary beginnings, and one secondary beginning, are marked by the tam-tam. From rehearsal F until (7), after rehearsal L, the instrument is unused.

³³ Blumetti, 340-341. He discusses how melodic minor thirds tend to be used as structural markers in the opening theme area, which includes all of the material up to E.

³⁴ There have been hints of this motive earlier, but those tend to elaborate the prevailing harmony, whereas here it does not.

³⁵ This vocal flurry will become very important in the fourth movement. Here it simply serves as an analogue to the motive found in the piano and keyboard during the beginning of the fire section. Berio uses the [desa...] and similar markings to denote random sounds simulating fast speech.

Starting in measure 49, the words “pluie douce” lead into a section that juxtaposes a soft call (an answer to which should be avoided, according to the fire myth), with a loud call (the latter call is safe to answer) (4b).³⁶ In the myth there are two loud calls and one soft call, reflected in the music where, by measure 54, two voices perform the loud call together, whereas the soft call is split between two voices and made difficult to hear. In this way, Berio indulges in some old-fashioned word painting. Also, every “loud call” triggers an answering flurry in the piano or keyboard. These flurries become more independent as the texture thickens into rehearsal F. All of the text is set in melismas which somewhat obscure its comprehension. This is one of the ways that the fire section could signify destruction.

As the first soprano reaches her highest note of the movement, the flute and second soprano follow her trajectory, forming the basis for a chromatic texture that is built from the notes of chord 4 (5).³⁷ The shifts in texture and harmonic content happen concurrently with the voices returning to phonetic or elemental material—in this case a rather emphatic “eau” (5a). This moment can be seen as another beginning as the vocalists perform the same progression of elements found in measure 36, which derives from the opening set (5b). This time, however, seven of the singers are tied to the bass line, which oscillates between E \flat and D \flat (neither of which are in chord 4), and “eau” and “sang” once more dominate the text. The eighth singer uses the same words, but with a free rhythm. This juxtaposition between strictly rhythmic speech and free speech, in addition to the constant repetition of words, refers the listener back to the opening narration with its nervous stuttering. The independent voice alters the texture by

³⁶ These calls are from the story of the origin of fire (M.9). The jaguar, after taking the young hero and teaching him of fire sends him home, telling him that if he hears the loud calls of the rock and the tree, he should answer them. He should not answer the soft call of the rotting wood. The boy forgets and answers the rotting wood, thereby ensuring man’s mortality. Lévi-Strauss, 69. Osmond-Smith discusses these calls briefly on page 11.

³⁷ Osmond-Smith points out that the D \flat -G jump that the soprano makes here is repeated at the climax of the second movement. I believe this is one of the factors that makes that movement fire-related.

adding the word “celeste” five measures later, which provokes a dialogue between the voices and instruments about rain from the heavens versus rain from the earth. The mention of heavenly rain provokes a change in the upper texture to a gradually more vertical presentation of chord 4, whereas the introduction of earthly water coincides with the beginning of the permutation material at measure 69 (see Figure 3).



Figure 3. Permutation material and first permutation.³⁸

The section between measures 61 and 69 that I have just described is interesting as it continues musical material from the fire section, in the form of the chord 4-based texture, and text that is clearly dominated by material that relates to water. As I will discuss at greater length in the next section, I believe that this juxtaposition of materials constitutes the beginning of a developmental section, where the water material from the opening of the piece is combined with

³⁸ Osmond-Smith, 18. The first line shows the basic materials, which are themselves permutations. Osmond-Smith posits that the E \flat in the last grouping is present because otherwise the D-G combination would have been too present. The second line shows the string passage (also noted by Osmond-Smith) that starts at measure 69. Notice that it complements the notes of chord 4. The last two notes are of interest. The first time they are presented, the E and E \flat are reversed from the original order. Every other time after that until the pitch material begins to break down, however, they are played with the E \flat preceding the E. Since this happens more often, I have left the pitches in that configuration.

the fire material from rehearsal D to measure 61. This development area lasts until measure 139, near the end of the movement.

Text that signifies rain is re-introduced into the text in measure 70 and begins a new section where the registral lock from the previous section is unfrozen, allowing a D to appear elsewhere than in a low register. This unlocking is also facilitated by the drop to G in the bass line, which coincides with the beginning of the permutations. Also occurring with the permutations is a rhythmic locking of the seven voices with the strings from measure 69 until measure 81. The eighth voice continues to meander, reciting and conflating different fragments of both fire and water myths, as is appropriate for a development section.

At measure 80, a descent in the woodwinds to a low C#, the lowest note so far, spurs the next presentation of myth material. The solo voice describes the three objects that call to the hero in the fire myth while the other voices intone both new words and words that have just been spoken, creating an echo effect. After the first instance of the permutations ends, the seven voices continue independently from the strings and provide a counterpoint to them when they re-enter. The increasing vocal density of this section pushes the solo speaker to an almost frantic pace, which leads to the introduction of the ashamed/killed/furious heroes, who are not explicitly mentioned in Lévi-Strauss' myths.³⁹ This agitation signals the switch from the practice of recounting myths in a relatively simple way to the beginning of an internal narrative that will

³⁹ The text is probably derived from exploits and descriptions of the collection of heroes/ancestors that have been referenced in the myths, but is not ever mentioned in this configuration. Instead, it can be found in an analytical chart in *The Raw and the Cooked*, where Lévi-Strauss is juxtaposing two similar myths (p. 209). The main difference is that he writes "Indians killing/killed" whereas Berio writes "heroes killing/killed." The reason for this might not be evident at this point, but I will discuss it later in this dissertation.

develop throughout the third movement. One of the heroes is our composer, who, after many false starts has yet to find a beginning that can be completed.⁴⁰

Finally, all the singers intone the words “musique rituelle,” which has a couple of possible referents. It could be a reference to the practice of permutation and chromatic saturation that will unfold over the next pages, positing them as steps that have to be taken as part of the ritual of making new music. The composer goes through these steps while looking for a satisfying beginning. The words (*musique rituelle*) also contain the consonants that form the “tk” sounds that follow, which, according to Osmond-Smith, reference a myth in which a man summons rain by imitating birdsong.⁴¹ This is interesting, as it suggests that calling the rain is a desirable act for the hero-composer. Rain or rain imagery such as *eau celeste* often leads into new sections. For example, the text of the fire section is introduced by such imagery (*pluie douce* at rehearsal E). I have made a list of the occurrences of rain signifiers and the musical consequences in Table 2, below. The call for rain perhaps signals a desire for fresh inspiration. Linking rain and water to inspiration offers a fruitful way to look at the third movement’s water-based quotations.

⁴⁰ The only others we have encountered so far are the boy who brings fire back to his village (M.9) and the boy who takes part in the origin of earthly water (M.124).

⁴¹ David Osmond-Smith, “From Myth to Music: Lévi-Strauss’s *Mythologiques* and Berio’s *Sinfonia*” *Musical Quarterly* no. 67:2 (1981), 243-244. This article constitutes a slight extension of Osmond-Smith’s work on the first movement. When I refer to Osmond-Smith after this point, it will be in relation to *Playing On Words*.

Table 2: Rain Imagery and Musical Consequences

Measure Number of the Rain Reference	Musical Consequences
23-29	The rain (foreign to the story in the narration) breaks the static nature of the vocal lines by introducing individual melodies. The call for rain also corresponds to an introduction of the angular fire motive in the piano and harp (Figure 2).
31	[i] is sung by all the singers, and introduces a new section (3).
49 (E)	<i>Pluie douce</i> introduces the main part of the fire section.
70	<i>Pluie</i> , after being absent in any form since measure 49 returns and shortly after, the registral lock for the bass instruments is unlocked. The word also ushers in new words and a new set of comparisons. ⁴²
92	The singers' rapid alternation between "t" and "k" refer to a myth about calling for rain. This begins the independent piano/harp/keyboard line that forms the basis for the material until measure 139.

The breakdown of the ritual leads to the climax at rehearsal L where, after some furious bursts from the orchestra, the voices reappear with a texture that is similar to the one at the beginning, but elongated (7). In addition to lasting longer, the collection of phonemes has been timbrally extended with the addition of [y] and [e]. All the voices are in rhythmic unison, which, with the exception of "musique rituelle," has not happened since the very beginning of the movement. The phonemes are also the same for each voice with a few notable exceptions. The first exception is in measure 141, where [a] and [e] are juxtaposed to create a link between blood and death (this will be especially important in the fourth movement), and then [o] and [i] are stacked, further linking rain and water. The vowels themselves are building up to an approximation of the vowels in the word *tuant*, which is then given in full. This is a microcosm of the technique which will be used much more in the next movement, which is based on Berio's

⁴² Stormy rain vs. soft rain.

O King. The hero-composer is thus prefiguring the second movement's process, and opening the door to revisiting his older work. This idea of revisiting provides a very compelling transition to the second movement, as does the meaning of the text: killed [hero].⁴³

Overall, the text of the first movement of *Sinfonia* carries a large freight of meaning. I have shown how the text informs a reading of a creator struggling with inspiration and calling for it from heaven, while searching for a compelling beginning to his work. I have also shown how the fire section is pointed to and actually begins earlier than conventional wisdom suggests.⁴⁴ Finally, I have demonstrated how the words and phrases that the vocalists speak and sing can have profound effects on the musical texture, and vice versa. The puns, connections, and the cryptic clues that Berio leaves for astute listeners and analysts show his love of word-play in the style of James Joyce. In the next section, I will discuss how Berio develops these ideas in the music.

2.2 MUSIC ANALYSIS

A linear and motivic analysis of the first movement of *Sinfonia* shows not only the prevalence of certain pitches, but also illustrates Berio's changing prioritization of intervals through the piece. Finally, it shows how problematic climaxes further the narrative of a composer who is struggling with the first stages of creation. In this section, I will examine how motives develop throughout the movement, and how that development relates to the narrative arc. I will also discuss the form of the movement and show that the sections are not as clear-cut as previous analysts have

⁴³ This refers to Martin Luther King. The word "hero" does not appear in this closing section, but given its association with *tuant* and *tué* earlier in the movement, I believe that it is implied.

⁴⁴ I will discuss this more in the next section.

thought. As you can see from Table 3, my view of the form elaborates on the ideas of Wikshåland, Osmond-Smith, and Blumetti.⁴⁵ I will discuss the particulars of this form later in this section.

Table 3: Form of Movement 1.

Section Name (Element)	Beginning Reference (see Table 1) and Measure Numbers	Description
Water (A)	1; M. 1	Chords 1 and 2. Largely static vocal lines. Narration.
Water (transition)	3; M. 31	Chords 1 and 2. More regular rhythm and preponderance of <i>feu</i> .
Fire Introduction	4a; M. 43	Announcement of the Raw and the Cooked. Chord 2.
Fire (B)	4; M. 46	Chords 1, 2, 3, 4 (primarily 3 and 4). Vocal lines that move by 3rds. Angular motive in the piano and keyboard mirrored in the voice.
Fire/Water Development	5; M. 61	Chord 4. Water and fire vocal material. Angular motives develop into the permutation material.
Water (A')	7; M. 139	Chords 1 and 2. Static vocal lines. There is a hint of music that relates to fire in the solo flute line.

⁴⁵ Ståle Wikshåland, “‘...the unexpected....always upon us’: Om forholdet språk-musikk i Luciano Berio--*Sinfonia* 1. Sats,” *Studia musicologica norvegica* no. 18 (1992): 83-114. Wikshåland deals with a detailed examination of the relationship between Lévi-Strauss’ structural theories and Berio’s music. He suggests that Berio uses Lévi-Strauss’ ideas about the transmission and propagation of myths to structure his text setting. His last section, in which he discusses the semantic textures of the fire and water sections is particularly interesting. He discusses how water materials are generally demarcated by phonemes and more-or-less comprehensible narratives, whereas fire material tends to be fragments of text that is sung in melismatic polyphony (101).

2.2.1 Methodology

To perform the linear-motivic analysis, I took the high and low registral points of the textures that Berio creates and laid them out on the staff. Points that are held, accented, or otherwise brought out of the texture are assigned open note-heads, while points that are more ancillary are assigned closed note-heads. I also added points when I believed that some aspect of the middle of the texture would draw attention, although these are much more likely to be marked as secondary. I proceeded to isolate motivic elements (beamed in the analysis) that were present throughout the movement. I then began moving the motives that were prolonged to the next level, and deleting pitches on the staff above based on the usual rules of a linear analysis. If a note was present through a long section, especially if it was accented and stood out of the texture, neighbor notes would be elided as ornamental pitches. Finally, I looked at places where there was chromatic saturation and marked those with an arpeggio line between the relevant note-heads.

After I determined the motives and ornamental points on the middle level, I repeated the process to simplify the picture and reveal which notes and motivic elements are truly prolonged through sections. I transcribed that top level, added a few extra details, and fit it onto one page so that one can easily see the shape of the movement (see Figure 8). Lastly, I simplified that level to show the way the important notes interact with as much clarity as possible.

2.2.2 Principles of Consonance and Dissonance in Movement 1

Consonance and dissonance prove to be important elements for the definition of sections within the first movement of *Sinfonia*. Berio creates a system where the interactions between seconds

and thirds, and fifths and tritones, form the basis for ongoing motivic development. As in tonal music, thirds and fifths are associated with a sense of stability whereas seconds and tritones create a sense of forward motion.⁴⁶ For example, chords built in series of thirds are extremely prevalent in the static textures of the first movement. Chords 1, 2, and 3 consist of stacked thirds, and usually appear without surrounding harmonic movement. Chord 4, while consisting of major and minor seconds, outlines a major third (G \flat -B \flat). It is not surprising that this last collection of pitches should appear at the beginning of what I have labeled the Fire/Water Development, as it juxtaposes the seconds which have started to become more present in the fire section with the thirds which mark the water material. Pages 2 and 3 of Figure 5, below, show the prevalence of seconds throughout this development section. I will explore the specific pitches that Berio uses and their consequences later in this section.

Tritones and fifths have a similarly adversarial relationship in the first movement. Fifth motion is usually used to extend the range of a section downwards. In Figure 5, bracket α , the fifth from D to G performs this function, as does the fifth (again from D to G) on page two at beginning (5). The tritone is often used to subvert this motion. Examples of this can be seen in the reduction under bracket α' on the first page, and bracket α''' on the second page of the figure. The tritone also serves to push the piece forward in places. Between rehearsal letters J and K, there are several instances of tritones that serve this purpose. In measures 115 and 124, the instruments outline C-F \sharp and E-B \flat tritones that are then held into the next measure. These create

⁴⁶ I am thinking of interval classes, so I include sevenths with seconds, fourths with fifths, and sixths with thirds.

a sense of anticipation that propels the listener into the following measures, and also serves to prevent the constant rhythmic motion from becoming monotonous.⁴⁷

The issue of consonance and dissonance is perhaps best viewed as a conflict between static harmony and forward-moving material, where the thirds and fifths contribute stability and the seconds and tritones push the piece forward. In the next section, I will examine specific instances of these intervals that play a larger role in the piece, along with motives that inform the narrative.

2.2.3 Motivic Analysis

Understanding the interplay between chords 1 and 2 is crucial to a full comprehension of both the first and fifth movement. In this movement, Berio always presents chord 2 after an instance of chord 1. This insistence on order, with some assistance from voice-leading, causes the listener to expect to hear chord 2 after chord 1 and to hear it as a progression. As I have shown in Figure 4, the C and E \flat remain constant, and the F \sharp and B \flat (as an A \sharp) lead to the G and the B. The voice-leading does not account for the collapse in registral range, however, which is why I hesitate to call chord 2 a resolution of chord 1.⁴⁸ Instead, it is more correct to say that Berio creates an expectation that chord 2 will follow chord 1—an expectation that he then manipulates through augmentation and diminution of the respective lengths of the chords.

⁴⁷ They also are constituent parts of chord 1, which suggests that these pauses develop into the solo piano material at the end of the monody.

⁴⁸ This collapse in register could be seen as an analogue to the many climactic moments in this movement. For instance, before rehearsal D, Berio writes a texture that spans from F1 to D6, but quickly returns to chord 2. This roughly corresponds to the chord 1/chord 2 relationship. I will discuss the registral components of the climaxes in this movement in section 2.2.4.

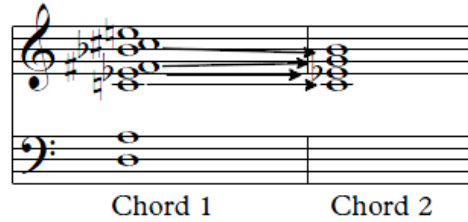


Figure 4. Voice Leading between Chords 1 and 2.

The two chords are particularly important because their appearance tends to denote primary beginnings (see Table 1), although they are varied in orchestration or duration. In the first instance (beginning 1), it takes 9 eighth notes at quarter = 20 (plus a three second pause) for chord 1 to give way to chord 2.⁴⁹ The second primary restart takes 20 eighth notes at quarter = 72, which, while looking longer on the page, actually takes up a much shorter amount of time.⁵⁰ The other primary beginnings that feature these two chords have similar lengths, each varying by a couple of eighth notes/seconds. The exception to this is the last primary re-initialization, at measure 139. In this case, chord 1 lasts for 18 eighth notes in the voices, and is continued in the strings and piano for an extra 7 eighths at tempos that gradually slow from eighth = 96 to eighth = 50 and include several pauses.⁵¹ What is most interesting about this last example is that chord 2, which for most of the static areas of the piece has been the most present, is only played for 8 eighth notes, all but one of which are somewhat obscured by the piano texture (which outlines chord 1) and attacks from the strings. This makes the ending of the movement feel unbalanced and denies the listener a desired resolution.⁵²

⁴⁹ This translates to roughly 20 seconds of music.

⁵⁰ Around 8 seconds.

⁵¹ This takes around 25 seconds.

⁵² There is another factor to this unsatisfying ending that I will discuss a little later in this section.

Chords 1 and 2 play an important role in defining beginnings up to the development section, but they are not the only factors. In Figure 5, I have bracketed several motives and pitches that are important to the narrative arc.⁵³ The first of these, labeled α , is a three note motive that recurs and develops through the movement (and reappears in the fifth movement). In its prime form, it is made up of two notes a minor seventh apart, followed by a leap of a perfect fourth plus an octave down. This pattern is important because it introduces the perfect fifth between the first and last notes and usually plays a cadential role in the music.⁵⁴ Figure 5 shows how the end of this configuration coincides with beginning (2). The next example of the motive, which occurs at rehearsal B, ends at beginning (3). As the movement progresses, this group of notes changes in terms of pitch content and function. Because it is closely allied with the opening material, it should be considered a component part of the water section.

Another part of the motivic framework of the piece is introduced in the musical texture at measure 14. It consists of an insistent, regular rhythm in the piano and percussion that serves to draw the listener's attention from chord 1 to chord 2 and to give the piece some forward movement. While this doesn't seem extraordinary at first glance, it is the only regular rhythm (a group of eleven eighth notes played consecutively) that has occurred thus far.

This repetitive motive, which continues to appear in both the voices and the instruments, could be allied with the stuttering in the first narration to show a pattern that occurs from the beginning of the piece to the monody towards the end of the movement. I have listed the occurrences in Table 4. The instances before measure 44 are further connected in that they *decrescendo* once or multiple times. After 44, where the fire section begins, each instance

⁵³ I have also labeled where primary (and a few secondary) beginnings occur, and the sections that they begin. For ease of reading, I have collapsed the registers on the top two levels.

⁵⁴ At the beginning of the piece, the two notes that form the fifth tend to be a D and a G.

Beginning: (1) Section: Water

The musical score is organized into three systems, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:**
 - Section **A**: Treble staff has a half note G4, bass staff has a half note G3. Dynamics: α (treble), δ (bass).
 - Section **B**: Treble staff has a half note A4, bass staff has a half note A3. Dynamics: α (treble).
 - Section **C**: Treble staff has a half note B4, bass staff has a half note B3. Dynamics: α (treble).
 - Section **D**: Treble staff has a half note C5, bass staff has a half note C4. Dynamics: β (bass).
 - Section **E**: Treble staff has a half note D5, bass staff has a half note D4. Dynamics: β (bass).
- System 2:**
 - Section **A**: Treble staff has a half note E4, bass staff has a half note E3. Dynamics: δ (bass).
 - Section **B**: Treble staff has a half note F4, bass staff has a half note F3. Dynamics: α (treble).
 - Section **C**: Treble staff has a half note G4, bass staff has a half note G3. Dynamics: α (treble).
 - Section **D**: Treble staff has a half note A4, bass staff has a half note A3. Dynamics: α (treble).
 - Section **E**: Treble staff has a half note B4, bass staff has a half note B3. Dynamics: α (treble).
- System 3:**
 - Section **A**: Treble staff has a half note C5, bass staff has a half note C4. Dynamics: α (treble).
 - Section **B**: Treble staff has a half note D5, bass staff has a half note D4. Dynamics: α (treble).
 - Section **C**: Treble staff has a half note E5, bass staff has a half note E4. Dynamics: α (treble).
 - Section **D**: Treble staff has a half note F5, bass staff has a half note F4. Dynamics: α (treble).
 - Section **E**: Treble staff has a half note G5, bass staff has a half note G4. Dynamics: α (treble).

Additional markings include a large bracket spanning the first two systems, a double bar line between systems, and various dynamic markings (α , β , δ) indicating volume or timbre changes.

[illegible]

includes a *crescendo*. There is also a large gap between the examples in measure 45 and measure 93. During this section, the rhythmic content is somewhat irregular, but is building towards the consistent rhythms of the monody. The main function of this repetitive motive in the early part of the piece seems to be to move the harmony from chord 1 to chord 2, and to provide rhythmic momentum to stop the static sections from feeling too motionless.⁵⁵

Table 4: Regular Rhythms in the First Movement

Measure	Instruments	Purpose
7-10	Bass 1 Narration	The narrator is telling an unpleasant story and stutters nervously.
14-25	Piano, keyboard, harp, percussion	Re-establishes chord 2 and provides stability to a section with many polyrhythmic elements. Each section is marked by <i>decrescendos</i> .
27-28	Tenor 2, marked “With Anxiety”	The regular rhythm has disappeared so the tenor provides it. It is marked by a <i>decrescendo</i> . The narrator is also stuttering under this line.
33-34	Strings, percussion, horns.	Re-establishes chord 2, but does not provide rhythmic stability. It is marked by <i>decrescendos</i> .
38-41	Piano, percussion	Begins to provide rhythmic stability, but slows and then stops. Marked by <i>decrescendos</i> .
44	Piano, percussion	Briefly re-establishes rhythmic stability, but stops after one measure. Includes a <i>crescendo</i> .
45	Tenor 2	Picks up the rhythm where the piano stopped.
93-94, 98-99	All	Voices start a thirty-second note triplet pattern (with <i>crescendo</i>) that the orchestra picks up in a moment of rhythmic unity.
104-end	All	Regular rhythmic patterns become the norm in the monody section. The section could be seen as one large <i>crescendo</i> because of the addition of instruments and the increase in dynamic levels.

A third item from the early part of the piece is marked as β in Figure 5, and is visible in both the foreground and middle layers. It consists of an F and an A \flat . Usually, such a small

⁵⁵ The marking “with anxiety” that accompanies the tenor 2’s line in 27-28 and the general level of anxiety of the last part of the piece could suggest that each of these lines represents the composer’s anxiety with his process.

detail would not be worth mentioning, but the combination of those two pitches recurs in important structural places within the movement, and serves as a link to both the second and fifth movements.⁵⁶

Finally, for the first water section and the transition, I have marked the middle and top levels of the analysis with bracket δ and δ' . These show an instance of possible tonality within Berio's large-scale thinking.⁵⁷ This particular instance is important because at the point where the G (in the bass), B, D, and F from the background level resolve back to the C-minor chord at rehearsal D, the water section ends. It is particularly interesting because there is a similar configuration at the end of the movement that I will discuss later. The combination of this tonal cadence and the first instance of chromatic saturation just before rehearsal D makes beginning (4) a logical place to hear a new section.

As I mentioned above, the fire section begins with a re-introduction of the material (*feu* vs. *sang*), which, along with the motives that I have discussed, makes this the strongest restart of the piece so far (4a and 4). The motive marked α' on page one of Figure 5 highlights the end of the sectional introduction and the start of the main body of the fire material. It is similar to α , but Berio shortens the fifth to a tritone and positions the C first. The development of this motive and example α'' , where the original motive (out of order) is inverted around the C, also lends credibility to the idea that this is a new section.

At rehearsal E, the voices build up a major third using the [0124] set that will become prominent at F as chord 4.⁵⁸ This major third is marked γ in the analysis, and represents the first time that a linear major third has been prominent in the texture. It is followed by the F-A \flat minor

⁵⁶ It is also interesting that neither of these pitches appear in the initial chords one or two.

⁵⁷ While there are many places in this movement where the implication of tonality is present, they are not all particularly germane to my topic.

⁵⁸ For the sake of simplicity, I am using the prime forms of these set-classes.

third (marked β). The juxtaposition of major and minor thirds in a linear fashion heralds the entrances of chord 3, which is made of stacked minor thirds, and chord 4, which outlines a major third (4b, 5). Also new to this section are seconds that are independent of the vocal lines, and angular motives.⁵⁹ Figure 6, which is an excerpt from the fire section (m. 51-56), shows both of these ideas. The angular motives of the keyboard simply elaborate chord 3 to begin with, but gain independence as the excerpt progresses. In measure 55, the pattern of notes clearly presages the monody section with its oscillations between pitches.⁶⁰ The angular motives of the piano end with a D-E dyad that is held. This will prove important in the development section of the piece.

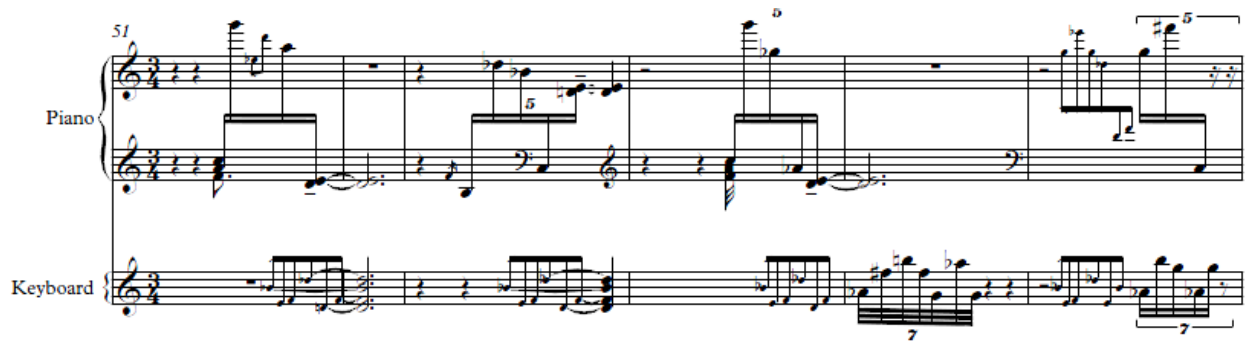


Figure 6. Piano and Keyboard Angular Motives

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⁵⁹ There are seconds between measures 23 and 30, but they derive from the vocal parts that are singing about rain which, as I discussed above, heralds the fire section. That area of the piece also includes the angular motives that simply reinforce the harmony.

⁶⁰ G and A_b in this case.

Another major second that will become increasingly important is marked as ϵ on the middleground and background levels of page two of the reduction. As the analysis shows, $D\flat-E\flat$ is an important set of pitches for the material from rehearsal E to rehearsal I. These two pitches activate the textures at rehearsal letters F and H, but more than that, they serve as an important link to the fourth movement, in which they are the dominant feature.⁶¹

The development of water and fire materials follows. As I mentioned, the $D\flat-E\flat$ of the fire section remains prominent, and is juxtaposed with the perfect fifth of the water section (marked α and α''' on the middle and background levels). In α''' , the expected C is raised to $C\sharp$ in order to avoid providing closure, as C is a note we have come to associate with the static and stable nature of chord 2.⁶² Also, this section introduces the permutations that will eventually accrete into the monody section (see Figure 3 (p.18)).⁶³ The material for these permutations is derived from several sources. The first of these is the D-G of α , which appears three times in the pattern. The second is the B-F tritone that is prominent in the water sections on pages 1 and 4 of the reduction. The pattern also contains a major third, a minor third, and an instance of [0124].⁶⁴ It therefore includes material from both the fire and the water sections and, since it is the primary generator of melodic material from rehearsal G to rehearsal L, is one of the main reasons that I have labeled this section as development.

The $D-E\flat$ minor second which begins this series is critical to the third page of the reduction. It, combined with the D-E that derives from the angular piano line in the fire section, is labeled ζ . The two notes ($D-E\flat$) grow in importance as the section progresses because of the

⁶¹ Osmond-Smith mentions this connection on page 19.

⁶² It is interesting to note that on the middle level, motives α and α''' dovetail.

⁶³ For ease of reference, the series of pitches is $D-E\flat-G$ $B-F$ $C-D-G-E$; $G-D-E\flat$ $F-B$ $C-D-E\flat-E$.

⁶⁴ It does not share the pitches of chord 4, however.

way the permuted material breaks down.⁶⁵ Figure 7 shows a fraction of the monody from rehearsal K. The first item of note is the oscillating figure that marks much of the material. These oscillations are substantially augmented from the original versions found earlier in the piece (see Figure 6), and are linked to the fire section. The example also shows the enduring prominence of the D-E \flat in the texture. There is a descent from D to G in the third measure of the figure (in addition to the oscillation of those notes) that recalls the motive that marks the water section. Finally, the B-F tritone is still present, showing that that it continues to have a place in this part of the movement.⁶⁶ Figure 7 is representative of much of the material from this section, and demonstrates that the composer is combining his fire and water materials. The breakdown of the permuted material within the outline of the angular fire motive suggests that while water is a stable and static force, fire has a more destructive aspect.



Figure 7. Monody from M. 125-128.

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⁶⁵ For a fuller explication of this, please refer to Osmond-Smith, 18.

⁶⁶ Also of interest, but not germane to my topic, is the palindromic figure in the last measure. There are indications that symmetry and palindromes are important to the movement on a small scale.

I would like to quickly mention one other item from the third page of the analysis. The motive marked α''' (derived from α) is developed further in this section, with two of the notes being chromatically altered. Beginning (6d) coincides with the D of that motive, which then extends downwards to G. While the motive performs its original function, all but one of the notes has been changed. This serves the purpose of developing the motive for the end of the piece, where it will be important to the unfinished feeling of the ending.⁶⁷

Bracket ζ' , which starts on the middleground of the third page of the analysis and continues in the background throughout the fourth, is an example of the role of the seconds and tritones in moving the piece forward. The first portion of this is a chromatic descent from E-C# in the bass that opens the register for the climax at rehearsal L.⁶⁸ After that, as the movement begins to approach its quiet ending, the chromatic descent continues, starting a tritone away on a G. This can be most easily seen on the top line of page four, where the G falls to an F#, to an F, and finally to the E of chord 1. Even though there is a renewed presence of linear thirds in the texture and the static section returns, this motion by seconds keeps the movement flowing towards the end. This area is also marked by a recurring motive that juxtaposes a rising chromatic line in most of the lower instruments with a falling chromatic line in the flutes and clarinets. This juxtaposition recurs many times in the last pages of the movement with varying arrangements and is interesting because it is the same configuration of notes that appears in the beginning of the third movement as Schoenberg's "Peripetie" from *Fünf Orchesterstücke*, clearly linking the last pages of the first movement with the first sound we hear in the third.

⁶⁷ Bracket γ , on page 3, is interesting as it is the same major third (spelled as a diminished fourth) that opens the first section. It could be simply coincidence, but I felt it to be worth mentioning here.

⁶⁸ This is the widest space in the movement.

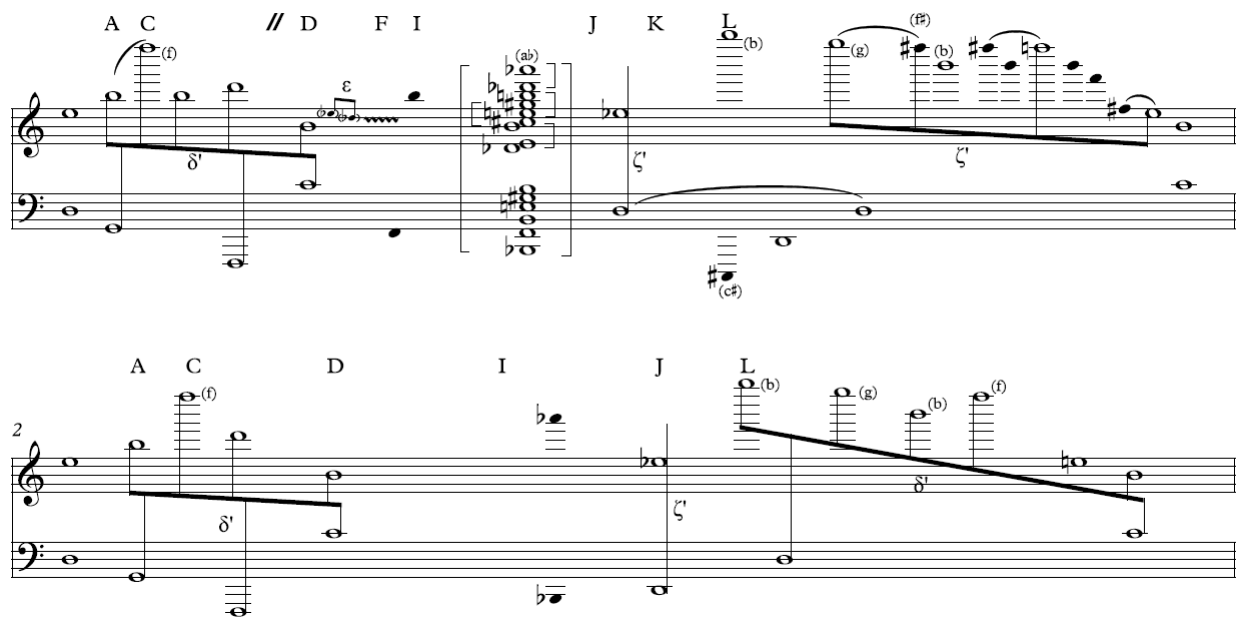


Figure 8. Two higher levels of reduction.⁶⁹

The climax at L also ushers in constant motion by fifths in the bass (I have labeled this α'''' because of the fifths. It is also related to δ). This time, instead of D-G, the fifths outline a D-A, and are quickly followed by conflicting linear D and G-Major triads (δ'').⁷⁰ The completion of this tonal moment prepares beginning (7), which is a recapitulation of the water material. This section does not provide a satisfying ending, however. Chord 1 lasts significantly longer than chord 2, as I mentioned earlier, and the original motive has been transposed up a major third (see motive α'''''' on all three levels). Thus, the fire material, which is the origin of the major thirds, has acted on the water material during the development and altered it.⁷¹ The motive still performs its initial function, however, and closes the piece. This closure is enhanced

⁶⁹ I have left the registers intact in this version so that the high and low points (and the symmetry in the piece) are clear. In the top staff I have included a characteristic cluster from this movement (before J), and bracketed the various areas that are timbrally separated. This particular cluster is chromatically saturated from D \flat 4 to the high A \flat . I will refer to it several times in the course of this dissertation.

⁷⁰ There is G-D motion in the soprano, but it is less pronounced.

⁷¹ This idea presages the fact that fire is not only a destructive element during the piece.

by the same tonal motion that ends the first water section. The second system of Figure 8 shows how the most prolonged notes in the texture from L are B, G, and F in the soprano and D in the bass. This outlined G^7 chord resolves to C-Minor in the same manner as the chord from letters A-D.⁷² It is also interesting to note the prolonged presence of the B-F tritone at the beginning and end of the movement. This relationship forms one of the major bridges between this movement and the second.⁷³

Finally, there is a somewhat out-of-character flute solo that occurs over chord 1 (see Figure 9).⁷⁴ It is constructed out of ideas from the monody/fire section, and the F-A \flat that I mentioned earlier (and is shown as β on the last page of the analysis). This line is an extremely important link to the fifth movement. As I will discuss in Chapter 6, the use of the flute line at the end of this movement and the beginning of the fifth movement inform the narrative of a composer picking up where he left off.



Figure 9. Flute Solo, M. 144-147

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⁷² Figure 8 also provides a one-system version of the top layer of the analysis for ease of reading.

⁷³ I will discuss this in more detail in the next chapter.

⁷⁴ I say “out-of-character” because there hasn’t been any soloistic wind writing in this movement.

The flute and piano solos in this last section lead to an examination of the way Berio uses his orchestra throughout *Sinfonia*. For the majority of the piece, instruments work together, usually within family groups.⁷⁵ When Berio uses individual instruments soloistically, the contrast is quite stark, and often signifies an important moment. As I mentioned above, the piano and flute have solos in the last section of the first movement. In the case of the piano, this material is very important as it lays the groundwork for the reintroduction of chord 1.⁷⁶ In Chapter 6 I will show how the flute line, which echoes the oscillations of the fire section, contributes to the continuity between the first and fifth movements.

Berio has been laying the groundwork for the rest of the piece in this movement and, with the exception of the D \flat -E \flat that is important to the fourth movement, he presents all of it in the section between rehearsal L and the end. The chromatic lines foreshadow the Schoenberg quotation from the third movement, the F-A \flat and F-B, along with material from the text, will play an important role in the second movement, and the flute solo is developed at the beginning of the fifth. The gathering of these links in the last section of the movement strengthens my narrative reading that the composer is starting to look for inspiration in works of the recent and far past.

⁷⁵ One exception to this is the third movement, which, due to the nature of the overlapping quotations, does not strictly follow this rule.

⁷⁶ Measures 134, 136, 137, 139.

2.2.4 Climaxes

The idea that the lowest voices and the highest voices should arrive at a climax concurrently is important to *Sinfonia*. The opening of the range gives more room for chromatic saturation and more bandwidth for the listener to absorb. The fact that the composer never manages to line up the climactic points in this movement (although that is not the case later in the piece) is one of the causes of the continual restarting in the piece. I believe that register plays such a pivotal role in the climaxes of this movement for a couple of reasons. The first is that, generally, as the register expands, the intensity and density of the textures increases. One of the many points that this occurs is in measures 98 and 99, where the texture of chord 4 is built up rapidly into a chord that ranges from B♭1 to A♭6, and the dynamic level moves from *pianissimo* to *fortissimo*. This climactic moment quickly gives way to the much sparser and registrally compact monody section. The second reason, to which I alluded earlier, is that the chord 1 to chord 2 motion that underlies so much of this movement contains a registral collapse that is echoed in some of these climactic moments (such as the one I cite above). Overall, it seems that expanding the range is one of the primary ways that Berio signifies a climax in the first and fifth movements of *Sinfonia*.

The first example of a missed climactic opportunity comes between C and D. In Figure 5, there is a significant gap between the high F at rehearsal C and the F that is the low point for the section. This missed opportunity is the most severe, and initiates a restart that is strong enough to usher in the fire section (4a, 4). A second example can be seen in the first part of Figure 5 between rehearsal letters H and I. The bass reaches down to the low C♯ a long time before the upper voice reaches the B (a cadential moment, because of the chromatic saturation of

the top fifth). Again, there could have been a strong arrival, but the timing is off, and the composer begins again (6). Finally, there are two climactic moments that are close, but are subverted by similar issues. The first, at measure 99, seems to be a concurrent registral moment, but if one considers the measure before, one finds that the contrabassoon gets to the low note early and then moves up for the fully saturated chord (beginning 6a). In the second, at L, the outer voices reach the high and low notes in the same measure, but again they are separated, if only by a few beats. The piccolo reaches the high B and leaves it again before the double basses and contrabassoon reach the low C#. It is close enough for now, however, and leads into the last section where the composer aggregates his material (7a).⁷⁷

A linear and motivic analysis of the first movement of Berio's *Sinfonia* provides many interesting building blocks for a full appreciation of the piece. I have shown motives that run throughout the movement, developing as the work progresses and helping to divide it into sections. All of them act to create a whole that is extremely cohesive and yet conveys a sense of the composer beginning the piece, reaching a climax which fails, and beginning again.

2.3 CONCLUSIONS

The first movement of *Sinfonia* is all about beginnings. On one level, I have shown that the piece begins many times (see Table 1). On another, the movement represents the beginning of the creative process for the composer, including the search for a satisfactory opening and the gathering of distinct materials. I have also suggested that the element of water (including

⁷⁷ It is interesting that the B and the C# belong to chords 2 and 1 respectively. The climax at L could be seen to be preparing the return of these chords to the texture.

references to rain), which is generally referred to by static harmonies, is important as a signifier of inspiration. Material that is a referent of fire takes on a destructive and transformative quality. Signifiers of blood, while frequently present in the text of the piece, do not play a large role in the musical texture.⁷⁸ The character and prominence of each of these elements will evolve and change throughout the piece.

This examination of beginnings leads to questions about the overall form of the movement. As I laid out in Table 3, it is clear that there is an exposition of the water and fire materials, a development of those materials, and then a brief return to the water. *Sinfonia* seems to be a piece with a form that is somewhere between the propositions of Osmond-Smith and Blumetti. Osmond-Smith and Ståle Wikshåland state that it is a simple ABA' form, which is unconvincing to me because of the mixture of materials from both A and B in the latter half of the movement.⁷⁹ Blumetti posits the movement as a sonata form out of the Romantic period, which would be tempting to believe because it would link the first and third movements with a use of Romantic forms. This, however, also seems to be forced. It seems best to state the sections as I hear them, and not shoe-horn the movement into an existing formal mold.

The first movement of Berio's *Sinfonia* is incredibly intricate and well-wrought. As a part of *Sinfonia* as a whole, it lays some of the groundwork for the materials and techniques that Berio has chosen for the other movements, and acts as a microcosm for those movements. In my narrative reading, it describes a composer looking to begin his creative process, feeling self-doubt, seeking inspiration, and trying to find an appropriate beginning for the piece. His creative

⁷⁸ I include death with blood here, as it becomes clear as *Sinfonia* progresses that the two are closely aligned. Life (*vie*) references, while sporadically present here, play a much larger part in the fifth movement.

⁷⁹ Wikshåland, 95.

journey will continue with an examination and embellishment of his recent work: the chamber piece *O King*.

3.0 SECOND MOVEMENT – REMINISCENCE AND EMBELLISHMENT

The second movement of *Sinfonia* is based on one of Berio's recent works: a threnody for Martin Luther King titled *O King*. This work was written in 1968 for the Aeolian Players and was scored for flute, clarinet, violin, cello, piano, and soprano.⁸⁰ Within *Sinfonia*, Berio's instrumental resources are vastly expanded, and, while he does not use the whole orchestra, the additional instruments and voices allow him to alter the original piece. In the continuing narrative, our hero-composer is seeking inspiration in a recent work, and, in doing so, embellishes it in his memory.

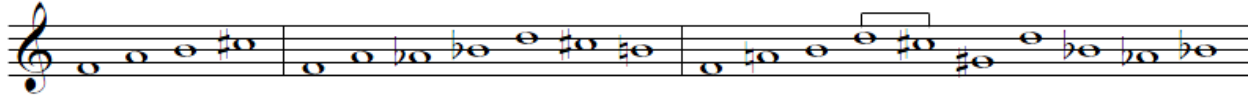
As with many of the movements, David Osmond-Smith presents an analysis of the basic processes at work. To understand *O King* and the second movement of *Sinfonia*, it is important to understand how the music and the text were constructed. The music is made up of a twenty-one note pitch cycle and a group of external notes that provide chromatic completion (see Figure 10 for the cycle).⁸¹ The way that Berio organizes the pitches creates a sub-grouping based on whole-tone scales, which Osmond-Smith labels the 'D-group' and the 'F-group'.⁸² At the same time, there is a twenty-note rhythmic set that works as a kind of *talea* to the pitch-set's *color*.⁸³

⁸⁰ The actual date of composition is a little vague. Both the score and Berio's official website list the piece as 1968, while Peter Altmann and David Osmond-Smith say that Berio started the piece in 1967. This would be inconsequential except for the fact that Martin Luther King was assassinated on April 4, 1968.

⁸¹ The seven pitches are F, A \flat , A, B \flat , B, C \sharp , and D. The external pitches are C, E \flat , E, F \sharp , and G.

⁸² Osmond-Smith, 22. I will discuss the relevance of these groups shortly.

⁸³ Ibid, 27. Osmond-Smith describes the rhythmic set in detail, but not the relation of the piece to isorhythmic writing.



arc of the piece. In the case of the second movement, I will also show that there are connections to both the fire and water material of the first movement.

F-A is a very important interval within the second movement. Not only does it start every subset of the pitch cycle, but it is also reinforced by grace notes (an example can be seen in Figure 11).⁸⁸ In the first movement, the major third forms an important part of the fire section, both as a linear interval (see bracket γ on the first page of Figure 5) and as the outline of chord 4. The interval of F-A \flat , as I mentioned in Section 2.2.3, has a prominence throughout that movement, but especially in the last section.⁸⁹ The combination of these two ideas results in the F-A \flat being stretched to form the major third version: F-A. The prevalence of this major third throughout the piece is one of the reasons that I view it as mostly fire-based.



Figure 11. Soprano line, M. 1-4.

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Traces of the original F-A \flat third can be found in the structure of the whole-tone groups.

Osmond-Smith calls them the ‘F-group’ and the ‘D-group’ because D-B \flat -A \flat is an inversion of

⁸⁸ This grace-note configuration can be found throughout the movement.

⁸⁹ It is classified as a “fire” interval in Appendix A primarily because of its inclusion in the oscillations of the flute solo at the end of the first movement.

the original F-A-B collection.⁹⁰ While this makes sense, it might also be useful to think of the two groups as the F and A \flat groups, as A \flat is the first pitch from the second whole-tone scale that a listener hears. While this forms a somewhat tenuous connection to the F-A \flat of the first movement, considering this in conjunction with the F-A begins to show that those pitches are important to both movements.

The tritone, an interval that signified water in the first movement, also plays an important role in the second. The F-B tritone in particular is very present both in the water sections and in the climactic section at rehearsal L of the first movement. In the second, it reinforces its importance within the pitch cycle, although the B is separated from the F by the intervening A. Due to the rhythmic set, however, this B is often given emphasis. For instance, in measures 12 and 13, the A is only two eighth notes long, while the B is eight. This makes the A feel like an upbeat and adds weight to the F-B connection.⁹¹ Another example may be found in measures 61 and 62 where a similar beat pattern occurs.⁹² The correlation between the F-B interval in both movements is enhanced by the last chord of the first movement (chord 2). The B in the soprano voice, which is the pitch that I perceive most clearly, forms a tritone with the unison F that starts the second movement.⁹³ The F-B connection between the first and second movements adds a little of the water material into the elemental mix. However, the cyclical repetitions of F-A suggest that signifiers of fire are more prevalent than signifiers of water.⁹⁴

⁹⁰ Ibid, 27.

⁹¹ David Osmond-Smith discusses these upbeats, but usually in reference to a switch in the whole-tone series (27-28).

⁹² The A gets two beats and the B gets five.

⁹³ This is problematic in a concert setting where there would be a longer pause between the first and second movements. On a recording, however, this tritone relationship is very clear, and explains why the transition from the first to the second movement is a little unsettling.

⁹⁴ Blood is present thematically, as the piece is a reaction to the assassination and death of Martin Luther King.

There are also textual links between the movements. Obviously, Berio continues to fragment words into their constituent parts, although here the phonemes are ostensibly building up words instead of signifying them. He also alludes to the front-to-back motion of the narrator's stutters in the opening of the first movement, elaborating this motion into circular patterns of mouth placements, as I mentioned above. This fragmentation has been thoroughly documented, so I will not dwell on it here.⁹⁵ It is interesting, however, to consider the semantic values that we have assigned to some of these phonemes in the previous movement. If one views the beginning of this movement temporally, listening not for the beginnings of Dr. King's name, but for the signifiers that have been explored in the first movement, an interesting pattern emerges. The first, sung by five of the eight singers concurrently, is [i], (standing in for *pluie*) which I linked with inspiration in the first movement. The second is [ʒ], which is slightly puzzling as in the original chamber piece it is [ʒ], which corresponds to the vowel of /ther/.⁹⁶ While this does not correspond directly to one of the earlier phonemes, it is closest to [ø], which stood for *feu*. While the comparison is a little problematic, I believe that the ear, after hearing [ø] for so much of the previous movement, might equate the two. The next phoneme is [a], for *sang*, followed by [o] for *eau*. In this way, Berio re-introduces the major elements from the beginning of the first movement, starting with [i] for inspiration.

⁹⁵ I urge you to read Osmond-Smith, 34-38, for more information.

⁹⁶ Ibid, 35. I have no explanation for why this substitution was made. I do not think it changes the sound of the phoneme.

figures, presented as part of Lévi-Strauss' structural framework. In the second, Martin Luther King, who was a contemporary political hero at the time of composition, is introduced. The shift from characters in stories contained within a narrator's head (in this case, Lévi-Strauss') to a solid political figure sets up the movement from Beckett's text to Berio's text in the third movement.¹⁰⁰

3.2 EMBELLISHMENTS

Some of the differences between *O King* and the second movement of *Sinfonia* are very easily explained. Berio can now add emphasis to each of the piano's accents, and thus to bring the macrocosmic pitch series into greater relief.¹⁰¹ These instruments also allow him to add resonance to both the vocal part and the external pitches.¹⁰² Also, F is constantly emphasized in this version, creating a pedal tone and a point of reference for the listener.¹⁰³ All of these changes are logical extensions of the original chamber work. Some other changes are less easily explained. In this section, I will examine alterations in both the text and the music that suggest that Berio is re-imagining *O King* and that the hero-composer, looking back, is embellishing his previous work.

For the beginning of the second movement, the phonemes of the first soprano are the same as in the chamber piece. By rehearsal C, however, the melismatic lines of *O King* have been embellished with more phonemes, and by rehearsal D, the vowels in the other voices start

¹⁰⁰ I will discuss this more in the next chapter.

¹⁰¹ Osmond-Smith discusses the macrocosmic pitch set on pages 23-24.

¹⁰² By "external pitches" I mean the pitches that are not in the series – C, E \flat , E, F \sharp , G.

¹⁰³ I would not go so far as to say a "tonal center," but tonal implications are prevalent in this movement, offset by the external pitches and the whole-tone series.

to separate from the vowels of the first soprano, which have been dominant up to this point. From measure 33 to 38, where the first instance of this takes place, the *Sinfonia* version follows the pattern [o], [ʒ], [ŋ], [o], [u], while the chamber piece follows the pattern [ʒ], [ŋ], [o].¹⁰⁴ Here Berio adds to the pattern to obscure the formation of Martin Luther King's name (which would just be restarting in the chamber version).¹⁰⁵ Later, starting at measure 43, he creates a pattern where each phoneme is followed by one that is two steps back in King's name.¹⁰⁶ It seems that while Berio is clarifying the musical structure with extra accents on the macrocosmic level, he is simultaneously obscuring the text.¹⁰⁷ One possible explanation for this change is that the hero-composer, having stretched the limits of comprehension in the first movement is not satisfied to simply build up the name of Martin Luther King in a simplistic way. He starts to permute the text, just as he permuted the musical material in the monody section of the first movement. The hero-composer's memories of what he has just written have colored his reminiscence of his previous work.¹⁰⁸

The seven singers who have thus far been locked to the phonetic content of the first soprano start to separate from her at rehearsal D.¹⁰⁹ The first instance of this happens in measure 60, where the eight voices, from the first soprano down, sing these phonemes: [ma], [tin]*, [lu]*, [o]*, [ʒ], [ŋ]*, [ʒ], [ma].¹¹⁰ These present all six of the constituent parts of Martin Luther King's name in a vertical configuration for the first time. The same sort of thing happens in measure 64

¹⁰⁴ Osmond-Smith's chart of phonemes on p.38 is mostly unhelpful to this discussion as it shows the pattern from *O King* rather than *Sinfonia*.

¹⁰⁵ The basic version of this is [o][a][i][u][ʒ][i].

¹⁰⁶ Osmond-Smith, 37.

¹⁰⁷ Although, to be fair, the extra resonance that I mentioned above serves to obscure the relatively simple harmonies of the original piece.

¹⁰⁸ I will provide more examples of this below.

¹⁰⁹ Osmond-Smith, 37. He says they become more "maverick," and "infected by the general move towards proliferation" due to the increasing harmonic density. This is misleading, as the phonetic propagation only happens twice.

¹¹⁰ The * after a phoneme means that it was held into the measure.

where the voices sing [ma], [o]*, [tin], [lu], [ʒ], [o], [ther], [tin].¹¹¹ There are a couple of significant differences between these two instances. In the first, half of the voices are held over from a previous measure (and are linked with previous phonemes from the soprano), two come in concurrently, and the other two quickly echo them. In the second instance, the entrances are staggered, producing the order: [o], [ma], [ʒ], [tin], [o], [lu], [ther], [tin]. Here, the listener hears the first two parts of Martin Luther King's name (O Martin, O Luther), with a confusing [ʒ] and an extra [tin]. While these extra phonemes somewhat obscure the meaning, King's first two names are much clearer in the second instance. The second difference is the lack of any part of "King" in the second set. This word is probably omitted in preparation for the arrival on the word "King" four measures later, at the beginning of the climactic section.

The pitch content for these two vertical configurations is also interesting, as are their relation to the vocal pitches in measures 69 and 70. The first, at measure 60, falls at the end of the second grouping of the pitch cycle (ii).¹¹² It contains all the pitches from that grouping except A.¹¹³ Thus, this first vertical chord can be viewed as left-over resonance from the pitch series.¹¹⁴ The chord at 64, while having the same notes, appears in the middle of the third grouping (iii), and cannot be explained away as resonance. In the second measure of Figure 13, I have organized the chord by the order of entrances. Above that, I have shown the first eight pitches of grouping (iii). As Osmond-Smith points out, the F and A \flat whole-tone groups are

¹¹¹ Again, in descending score order.

¹¹² As per Osmond-Smith's grouping by repeated F-A's, 22. See Figure 10.

¹¹³ The only reason I can give for this is that A in this particular grouping is only given one eighth note, and so does not require the same resonance as the other pitches.

¹¹⁴ The E and C are external pitches and have been established in this configuration throughout the piece.

clearest in this grouping if one views the D and C# as overlapping.¹¹⁵ This measure is added to the *Sinfonia* version, and is odd because it breaks the pitch cycle by repeating the D after the C#, thus highlighting this overlap between the whole-tone scales. Berio begins measure 64 (plus an upbeat) with those two notes, then expands outward, picking the A \flat from the ‘D-group’ (or A \flat -group) side, then the B from the ‘F-group.’ Finally, he skips a note in the series and uses the F from the beginning, then, using the C# and D as the axis of symmetry, chooses the note on the opposite side (B \flat). This leads to alternating groups from each whole-tone series (as I have marked on Figure 13), which is appropriate because of the whole-tone scale uncertainty that the added measure has caused, and which Berio highlights with this vocal pattern.¹¹⁶

Figure 13. Vertical Configurations in the Pre-Climactic Section of Movement 2.

The chord in measures 69-70 has a similar configuration, but a different function. It is clear from Figure 13 that these chords are built by superposing clusters or thirds on top of larger

¹¹⁵ Ibid, 27. The ideal grouping of the whole-tone areas would be [FABC#FA] [A \flat B \flat D] [C#BFABC#] [DG#DB \flat A \flat B \flat]. However, in the pitch cycle, the two pitches that I have marked in bold are switched, creating a moment of overlap or uncertainty between the ‘A \flat -group’ and the ‘F-group.’

¹¹⁶ It is also interesting that the instruments add all the missing pitches but A to the first chord (at measure 60), but only reinforce the notes of the second chord, suggesting that Berio did not want to add too much chromatic shading to the whole-tone movement.

intervals. Berio constructs the large chords from the first movement the same way (see chord 1 of Figure 1 and the filled in chord from Figure 8 for examples). For the notes of the chord in measure 70, Berio took the first four notes of the second grouping (F, A, A \flat , B \flat) and juxtaposed them with four external pitches (C, E, F \sharp , G). In this way he produces a chord that has more of the external pitches than any vocal chord up to this point, creating a sound that is outside the system, and preparing for the unison F in measure 71. Berio approaches this chord in the same way that he approaches the vocal material from the end of the movement (which I will discuss briefly below), except that instead of descending by whole-step, this chord is built from three half-steps, a whole-step, another half-step, then a major third and a tritone, giving it a much more dissonant sound. This is significantly different than the chamber version, the corresponding measures of which contain a unison B \flat going to the unison F. Berio has generated a large amount of harmonic tension in his revised version of *O King*, and the hero-composer's memories of that piece are again embellished, either by being colored by the chromatic saturation of the first movement, or by dwelling on an idealized version of his earlier work.

Chromatic saturation becomes more prevalent in the epilogue of the movement in a way that was not possible in the chamber piece. In *O King*, the soprano's part consists of the retrograde of a synthesis of the first five notes of the third grouping and the first four of the second.¹¹⁷ Around this, the instrumentalists play various configurations of the external pitches. In the second movement of *Sinfonia*, Berio uses the expanded orchestral forces to saturate the chromatic spectrum in each measure between 84 and 90. Again, these chords are generally built with larger intervals at the bottom and seconds and thirds at the top. As I mentioned above, the

¹¹⁷ Ibid, 25.

voices end with a descending line that draws from both whole-tone scales. The first three notes (F, E \flat , D \flat) are from *O King*, and Berio adds C, B \flat , A \flat , and G \flat from the other whole-tone scale. Finally, the second bass comes to rest on an E \flat —a note from the ‘F-group.’ In this way, Berio balances the two whole-tone scales that have been alternating throughout the movement in a way that he could not accomplish with the chamber ensemble, and the hero-composer reimagines the piece.

Finally, I would like to briefly examine the rhythmic changes to *O King* in the second movement of *Sinfonia*. Two of these changes serve to place more emphasis on B \flat throughout the piece, thus preparing the longest note in the movement that marks the first full statement of Martin Luther King’s name (starting at measure 74). In measure 16, the B \flat is extended from 6 to 8 eighth notes, and in measure 68, the B \flat is extended from 12 to 18 eighth notes. According to Osmond-Smith, the other rhythmic changes, all near the beginning, are designed to obscure the stability that is slowly developing in the rhythmic set.¹¹⁸

All of these embellishments create the sense that our hero-composer has remembered *O King* as he now wants compose it, rather than as it was. The changes in the text first make the phoneme sequence less intelligible, then present it in a vertical way that was not possible in the chamber version. Berio has made the second movement of *Sinfonia* harmonically richer than its predecessor; otherwise it would not have fit into the prevailing language of the piece as a whole. He has let the chromatic density of the first movement spill into his memory of the second, embellishing its original simplicity.

¹¹⁸ Ibid, 27. While I generally concur with his analysis, Osmond-Smith does write that the C \sharp in measure 63 gets twelve eighth notes, but he perhaps misread the score, as the C \sharp gets six and the D that follows, and that I discussed above, also gets six.

3.3 CONCLUSIONS

In the second movement of *Sinfonia*, the composer takes his previous work, *O King*, and alters it to reflect his changing compositional goals. I have not provided an in-depth analysis of the movement here, as that has been covered by other writers. Instead, I have shown how Berio creates connections to the first movement through individual pitches and intervals that appear in both the first and second movements. The way he presents large chords and his practice of breaking down text into its component parts also create links with the other movements. I have shown how his embellishments and alterations create a work that fits into language of the rest of *Sinfonia* better than a straightforward transcription would have done.

The elements from the first movement (fire, water, and blood), are represented here. Fire, the destructive element, is brought to mind by the major thirds that are prevalent throughout, in addition to the flute melody that contains the [0124] of chord 4 and the opening of the fire section. Fire is appropriate here because of the destructive and violent nature of Martin Luther King's death. The specifics of Dr. King's death also provide a thematic link to blood. Water is less present, but is represented by the B-F tritone that is fairly prominent throughout, and by some of the phonemes at the beginning of the movement (before the objective listener begins to hear Martin Luther King's name being built up). I believe that the water material continues to signify inspiration. The hero-composer has looked back on his previous work hoping to be inspired. His shift in focus from the heroes of the ancient past to a contemporary political hero is further reflected in the text and narrative of the next movement.

4.0 THIRD MOVEMENT – LOOKING TO THE PAST

The third movement of *Sinfonia* is as enormously complex as the second movement is relatively simple. Berio uses the scherzo from Mahler's Symphony No. 2 (which is known as the "Resurrection" symphony) as the backdrop of a massive collage which contains quotations ranging from Bach to Stockhausen, including one from the first movement of *Sinfonia*. Concurrently, the voices recite a text that is drawn mostly from Samuel Beckett's *The Unnamable*, which introduces an often humorous verbal commentary on the music (and sometimes the other voices). By the middle of the movement, the narrator recognizes and addresses the audience, effectively breaking the fourth wall. In my reading of the movement, this narration represents the voice (or voices) in the hero-composer's head as he continues to search for inspiration, and finally existential meaning, amongst master-works of the past.

Within this collage, there are still references to the elemental forces that have been present throughout the piece so far, although fire referents are mostly absent. Notably, there is a quotation of chord 4, which is the chord from the first movement's fire section that is built from [0124]. There are also some scattered phonemes that I will address in Section 4.3. Water and death referents are very present, however, and one or the other appears as a part of the programmatic material of several of the major and minor quotations. I believe that the element of water begins the movement as a signifier of inspiration but takes on a more destructive nature as the movement progresses, linking it more closely with death than before.

4.1 PREVIOUS ANALYSES

The third is the most frequently analyzed movement of *Sinfonia*. There have been two main narrative readings of the piece: one by Peter Altmann, and the other by Michael Hicks. In this section, I will briefly discuss the work of these authors, and also address the contributions of David Osmond-Smith to this movement in particular.¹¹⁹

Altmann delves most deeply into the connections between the Mahler source and Berio's use of it. His reading is one of deep pessimism regardless of the "humorous packaging."¹²⁰ He also discusses the numerological implications of Berio's expansions and contractions of the Mahler and provides a partial list of the quotations and where to find them in the music.¹²¹

Altmann provides a comparison of the original *Wunderhorn* song ("Des Antonius Von Padua Fischpredigt") and the scherzo of the Second Symphony, making special note of the unusual repetition of the trio and the "cave-in" which contains the dynamic climax of the movement and "howls of disgust."¹²² He also mentions that the Mahler scherzo ends with a chromatic descent to the root and a ghostly atmosphere.¹²³ Altmann suggests that this scherzo provided excellent material for Berio's program of despair because of the collapse and eerie ending.

¹¹⁹ David Osmond-Smith does not really stake out a position on the narrative. He does say that in this movement the theme of heroes is turned into one of anti-heroes, and that "death deplored becomes death desired." This suggests that he sides with Altmann's pessimistic, angst-ridden reading rather than Hick's hopeful analysis (55).

¹²⁰ Altmann, 46.

¹²¹ Ibid, 24-27. He cites numerology and makes the case that Berio deliberately based his structure around the number eleven. He documents contractions and expansions of material that lead to eleven bar phrases, and also points out that many mathematical operations can be performed to show that that number (and its multiples) are of primary importance to the movement. He then writes that eleven has a negative meaning in many numerological systems and uses that as evidence for his reading of despair. While I cannot say for certain that Berio did not center this movement around the number eleven, I strongly doubt it.

¹²² Ibid, 21. "Die Einsturzstelle," and "Aufschrei des Ekels." I am not convinced that the Mahler meant for his movement to be viewed quite so darkly.

¹²³ Ibid, 21.

While Altmann saw the third movement as a cry of despair, Michael Hicks presents it as a statement of hope.¹²⁴ He takes the text as the focus of the movement and analyzes it accordingly, saying that the movement is most accurately viewed as a setting of Samuel Beckett's *The Unnamable*.¹²⁵ Hicks links Beckett to Mahler and Berio through James Joyce, who deals with both allusion (Mahler) and quotation (Berio) in his works. He says that what links all of these artists is that they at some point became the object of their own art, and that this idea takes on a central importance in *Sinfonia*.¹²⁶

Hicks then discusses some of the ways that Berio inserts himself into the movement. In addition to the obvious method of quoting himself, both textually and musically, Berio uses the context of *The Unnamable* to suggest that he must continue writing until he can perceive his true voice.¹²⁷ Hicks writes (wrongly) that this thought is followed by a quotation from *Epifanie* at measure 459.¹²⁸ Hicks also discusses "the show" that is referred to in the narration and what that entails, suggesting that Berio thought that much contemporary music did not succeed in being a collaboration between composer, performer, and audience that raises the music above an academic exercise.¹²⁹ This "fashionable serialism," as Hicks dubs it, is represented in the piece by quotations from Boulez, Stockhausen, and Webern.¹³⁰ Finally, Hicks notes a parallel between

¹²⁴ Michael Hicks, "Text, Music, and Meaning in the Third Movement of Luciano Berio's *Sinfonia*," in *Perspectives of New Music* 20, no. 1-2 (September 1, 1981): 199-224.

¹²⁵ Ibid, 207.

¹²⁶ Ibid, 209.

¹²⁷ Ibid, 216.

¹²⁸ Ibid, 215-216. Osmond-Smith claims that the music in that section is based on ideas found in *Epifanie*, but that Berio does not directly quote himself in this case (52). The fact that the section is similar enough for Hicks to have made this error suggests to me that there is something to this idea of a correlation between the composer searching for his voice and the use of techniques from *Epifanie*.

¹²⁹ Hicks, 217-218.

¹³⁰ Ibid, 220. Osmond-Smith writes about the progression of the genres of the quotations in the third movement. Berio uses fragments of violin concertos, then symphonic scherzos, ballets, opera, and Darmstadt (Osmond-Smith, 48). It is interesting that to both Berio and Osmond-Smith, the work of the Darmstadt composers was seen as a genre unto itself, and speaks to Hicks' point about the fashionable serialism that was dominating the musical milieu at the time.

the views of Berio and those of Schumann, saying that they share many ideas, including that composition should be more than “bare mechanics,” but should be “unexpected” and “poetic.”¹³¹ This is reinforced by the idea that the end of the Mahler scherzo is itself a quotation of the end of a song from Schumann’s *Dichterliebe*.¹³² Hicks concludes by saying that, based on the movement itself and what it represents, Berio points forward to a new eclecticism in composition, rather than being pessimistic about the state of the art.¹³³

David Osmond-Smith, as usual, is the most thorough in his dissection of the third movement. His list of the quotation and text sources is one of the most useful tools in understanding the collage.¹³⁴ He also presents a thorough analysis of the processes at work in the movement and an overview as to why specific quotations were chosen for specific points. He writes about some of the quotations, including Schoenberg’s “Farben,” Debussy’s *La Mer*, Berg’s *Wozzeck*, and Beethoven’s Sixth Symphony, second movement, as having water connections.¹³⁵ Finally, Osmond-Smith discusses a few of the interrelations between music and the text, citing both obvious links (“nothing more restful than chamber music” appearing next to a quotation of Hindemith’s *Kammermusik* #4) and contextual subtleties (the narration that introduces the Sixth Symphony’s “Szene am Bach” actually refers to an open-air slaughterhouse).¹³⁶ All of these observations, coupled with the exhaustive list of quotations that Osmond-Smith provides, make his work invaluable.

¹³¹ Ibid, 221.

¹³² Ibid, 221. This is something that Osmond-Smith and Altmann discuss a little as well.

¹³³ Ibid, 221.

¹³⁴ Osmond-Smith, 58-71. When I refer to quotations in the movement, it should be assumed that I identified them using this list.

¹³⁵ Ibid, 53.

¹³⁶ Ibid, 57.

4.2 MUSICAL QUOTATIONS

Berio chose a large range of different styles and genres for the quotations in the third movement of *Sinfonia*. According to Osmond-Smith, most of these intersect with the Mahler scherzo in one of three ways: common pitches, common harmonies, or common shapes.¹³⁷ He provides examples from a Hindemith quotation where the last D of one fragment lines up with the D of the continuing line from the Mahler, then joins it later with two concurrent F naturals.¹³⁸ Thus, the musical impetus for most of the quotations can easily be traced back to the Mahler. There are deeper connections, however, based on both water and death references in the programmatic works and other internal connections within the movement and *Sinfonia* as a whole.¹³⁹ I have summarized these connections in Table 5.

¹³⁷ Osmond-Smith, 48.

¹³⁸ Ibid, 48.

¹³⁹ There are also many text references, but I will deal with them in section 4.3.

Table 5: Elemental References and Connections between Musical Quotations in the Third Movement.¹⁴⁰

Measure	Title	Element	Internal Connections
1-2	Schoenberg: Op. 16, #4 ("Peripetie")		Scherzo movement. 5 pieces for orchestra corresponds to the 5 movements in both the Berio and Mahler.
2-7	Mahler: Symphony #4 - I	Death – based around a view of heaven.	<i>Wunderhorn</i> Symphony
2-8	Debussy: <i>La Mer</i> - II	Water (ocean)	
6-end	Mahler: Symphony 2-III	Water (<i>Fischpredigt</i>)	Basis for third mvt.
18-50	Hindemith: <i>Kammermusik</i> #4		Important to the fifth movement.
18-19	Schoenberg: Op. 16, #4		See above.
18-32	Debussy: <i>La Mer</i> - III	Water	
43-48	Berlioz: <i>Symphonie Fantastique</i> - II	Death?	The ball – connects with <i>La Valse</i>
52-57	Berg: Violin Concerto - II	Death/ Transfiguration	Written for the daughter of Alma Mahler.
58-61	Brahms: Violin Concerto - II		Comes directly after Berg's Violin Concerto.
62-69	Ravel: <i>La Valse</i>	Death? ¹⁴¹	Serves as a connection for many of the other quotations.
77-87	Ravel: <i>La Valse</i>	Death?	
87-92	Ravel: <i>Daphnis et Chloé</i>		Shares a starting pitch with the end of the <i>La Valse</i> quotation
97-118	Debussy: <i>La Mer</i> - II	Water	
108-111	Berlioz: <i>Symphonie Fantastique</i> - II	Death?	<i>La Valse</i> sequence.
114-125	Ravel: <i>La Valse</i>	Death?	<i>La Valse</i> sequence.
121	Beethoven: Symphony #9 – II		<i>La Valse</i> sequence.
125-127	Berlioz: <i>Symphonie Fantastique</i> - II	Death?	<i>La Valse</i> sequence.
129-134	Mahler: Symphony #9 – II	Death	Mahler Symphony.
169-185	Stravinsky: <i>Rite of Spring</i>	Blood/Death	Prepared by the increasingly chromatic lines preceding the quotation. ¹⁴²

¹⁴⁰ With a great deal of thanks to Osmond-Smith, 58-71. A “?” after an element means that the connection is tenuous. I will discuss many of these in the next pages.

¹⁴¹ George Benjamin argues that “Whether or not it was intended as a metaphor for the predicament of European civilization in the aftermath of the Great War, its one-movement design plots the birth, decay and destruction of a musical genre: the waltz.” (George Benjamin, “Last Dance,” in *The Musical Times* no. 1817 (July, 1994), 432). Whether Berio thought this way or not is debatable.

¹⁴² Osmond-Smith, 62.

Table 5 Cont.			
187-209	Stravinsky: <i>Agon</i>		The concept of “competition” ties into what Berio is doing, as does the mixture of compositional languages
188-203	Debussy: <i>La Mer</i> – III (fragments)	Water	
233-258	Stravinsky: <i>Agon</i>		See above.
282-313	Ravel: <i>La Valse</i>	Death?	
285-294	Stravinsky: <i>Agon</i>		See above.
294-307; 313-321	Strauss: <i>Der Rosenkavalier</i>		Motivic links to <i>La Valse</i> – contains ironic waltzes.
327-331	Brahms: Symphony 4 - IV		Chaconne is adapted from a Bach Cantata – this relates it to Berio’s work.
340-348	Pousseur: <i>Couleurs Croisées</i>	Death?	Use of “We Shall Overcome” links this to movement two.
345-356	Bach: Brandenburg Concerto 1 - II		
359-369	Schoenberg: Op. 16, #3 (Farben)	Water	
375-394	Berg: <i>Wozzeck</i> (Drowning Scene)	Water, Death	
403-417	Berio: <i>Sinfonia</i> – I – Chord 4	Fire	Presaged by [0124] in m. 379.
430-447	Hindemith: <i>Kammermusik</i> #4		See above.
448-456	Beethoven: Symphony #6 - II	Water	
488-489	Schoenberg: Op. 16, #4 (Peripetie)		Serves as the beginning of the recapitulation.
489-499	Debussy: <i>La Mer</i> III	Water	
500-501	Schoenberg: Op. 16, #4 (Peripetie)		Part of the recapitulation
541-549	Strauss: <i>Der Rosenkavalier</i>		
550-553	Boulez: <i>Don</i>	Birth-Death	Darmstadt
555-563	Webern: <i>Kantate</i> 2 - V		Darmstadt
563-568	Stockhausen: <i>Gruppen</i>		Darmstadt

Some of the quotations defy easy categorization, such as Bach’s *Brandenburg Concerto*, which seems out of place without a concrete connection or elemental aspects. Altmann addresses how the progression from Mahler to Bach to Schoenberg, and back to Mahler works musically, but offers no concrete reason for the *Brandenburg Concerto*’s inclusion.¹⁴³ It is possible that Berio was interested in juxtaposing the slow changing of chords in the Bach with

¹⁴³ Altmann, 30.

the even slower harmonic motion in “Farben.” Another quotation that defies easy classification within the musical texture of the third movement is Hindemith’s *Kammermusik* #4, which appears several times. Although, as I cited above, the music fits into the general shape of, and grows from shared pitches with, Mahler’s scherzo, the thematic connections are thin. In the context of the whole of *Sinfonia*, however, the work takes on more significance as it is the primary quotation in the fifth movement, and the generator for the monody that ends the work.¹⁴⁴

There are also pieces whose quotations that have enhanced importance because of their repetitions throughout the third movement. The first of these is Debussy’s *La Mer*, which is placed into the musical texture five times, often for a longer duration than the other quotations.¹⁴⁵ This is a particularly important quotation for water, not simply because it appears so frequently, but also because the *La Mer* could be seen to display the dual nature of that element. The second movement, titled “Les Jeux de vagues,” or “Games of the Waves,” appears first in *Sinfonia*, and represents the constructive, playful aspect of water. The third, “Dialogue du vent et de la mer,” or “Dialogue of the Wind and the Sea” portrays the more powerful and destructive force that water can be. It is interesting that after the first fifth of the movement, the only part of *La Mer* that is cited is the third movement, which could be seen as a shift from a constructive version of the water element to a destructive version. While this is not conclusive by itself, other quotations provide more evidence. One example of this is the quotation from *Wozzeck*, in which death and water are explicitly linked through the use of music from the scene

¹⁴⁴ This is ironic because the narrator declares that there is “no time for chamber music” and that the Hindemith piece is “nothing but an academic exercise” in measures 44-46.

¹⁴⁵ The actual measure lengths of the quotations are 6, 14, 21, 15, and 10.

in which Wozzeck drowns.¹⁴⁶ I will discuss this part of the movement more thoroughly in Section 4.3.

Another piece that is frequently quoted is *Agon*, by Stravinsky. The ballet, referred to in the narration as a “kind of competition on the stage” (measures 191-193), is interesting because the composition shifts between diatonic, modal, and serial languages, which reflects the gamut of music that Berio chose for the third movement. The word “Agon” itself means “competition” and it is sometimes used to signal that a musical competition is being enacted. Appropriately, this quotation is usually in competition for the audience’s attention, as it is frequently played at the same time as other quotations.¹⁴⁷



Figure 14. Comparison between *La Valse*, Beethoven’s Symphony No. 9: II, and *Der Rosenkavalier*.

The final piece that is frequently quoted is *La Valse*, by Ravel, which appears four times, also for longer durations than most of the other quotations. This piece, which George Benjamin has speculated could represent death (specifically, the death of the Viennese Waltz genre) also

¹⁴⁶ Hicks mentions this connection on page 219 of his article.

¹⁴⁷ See my examination of the *Agon* section below for more details of this competition.

creates links with several of the other quotations, including the scherzo from Beethoven's Ninth Symphony, which it references, *Der Rosenkavalier*, which follows a similar rhythmic pattern in the quoted section (see Figure 14), and Berlioz's *Symphonie Fantastique*, the second movement of which describes a ballroom scene.¹⁴⁸ The juxtaposition of these musical or programmatic connections creates long links of quotations in the third movement. One of these starts at measure 108, where *Symphonie Fantastique* leads into *La Valse*, which is briefly interrupted by the Beethoven. The Ravel portion ends with chromatic scales that transition back into *Symphonie Fantastique*. In this way, the reference to a ball that Berlioz's composition provides is fleshed out by a fragment of Ravel's piece.

Another example of this occurs in the section between measures 187 and 321, where *La Mer*, *La Valse*, *Der Rosenkavalier*, Mahler's scherzo, and *Agon* are interwoven and overlapped. It is appropriate that *Agon* should be the most prominent quotation here, as the section acts as a competition between these frequently used compositions. This section begins with the interplay between *Agon*, *La Mer*, and the Mahler scherzo, with the low strings switching between the latter two and the violins and winds playing the *Agon* material (see Figure 15). This section quickly leads into the large clusters at rehearsal K, where the rhythm from the "Bransle Gay" movement of *Agon* continues in opposition to the clusters and fragments of the Mahler.¹⁴⁹ The idea of game playing is strengthened at measure 233 where the "Bransle Gay" rhythm is played against a re-orchestrated version of the Mahler scherzo. By measure 289, *La Valse* has entered and the games continue as Berio switches back and forth between Ravel's work and *Der Rosenkavalier* using the rhythmic pattern and general melodic shape that I have laid out in Figure 14 as a

¹⁴⁸ Osmond-Smith, 61, points out the similarities between the Ravel and Beethoven. For the George Benjamin reference, please see footnote 141.

¹⁴⁹ Osmond-Smith, 63.

connection. The beginning of this juxtaposition is accompanied by seven of the singers whispering “that is the show” (measure 298). The section ends at measure 321 with an uninterrupted quotation of *Der Rosenkavalier*, and is rounded out by four of the singers whispering “that is the show.”¹⁵⁰



Figure 15. Interplay between *Agon*, *La Mer*, and the Mahler Scherzo.¹⁵¹

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The fact that this last part is marked with that text suggests that at least part of “the show” of the third movement is to point out that there is a musical logic which operates simultaneously with stylistic shifts.¹⁵² Part of the genius of this movement is the ordering of quotations to maximize this logical progression between disparate musical styles. The music from Figure 15 is one of the places where, due to similar rhythmic structuring and gestural shapes, Berio is able

¹⁵⁰ It is possible to see this as “victory” in the competition for *Der Rosenkavalier*, which would explain why it, and not *La Valse*, appears in the recapitulation.

¹⁵¹ It is worth pointing out that the *Agon* rhythms are the retrograde of the rhythms in *La Mer*, forming a further connection between these works.

¹⁵² There are other referents for “the show” that I will discuss in section 4.3.

to juxtapose Neoclassical, late-Romantic, and Impressionistic styles without sacrificing the flow of the movement.

This musical logic has a compelling connection to my narrative reading. I suggest that the entire second and third movements take place inside our hero-composer's head. While the second movement, a recent work, was simply embellished by the hero-composer based on what he originally wanted, and colored by his experiences in writing the first movement, the third movement could be heard as a stream-of-consciousness journey through several genres from Bach to the Darmstadt composers (in addition to recalling portions of the first movement). Parts of the Mahler scherzo trigger the entrance of other pieces based on programmatic or musical similarities. One of the operative questions about this movement is how the Mahler scherzo becomes the backdrop when it has not been obviously hinted at in the piece thus far.¹⁵³ The Schoenberg quotation that opens the movement is referenced during the climax of the first movement (see page 38). Perhaps the message of the Mahler overwhelms any earlier connections and takes over the movement, leading the hero-composer to an existential moment in which he wonders what art is good for.¹⁵⁴ As our hero's search for inspiration becomes a search for existential meaning, the water references tend to connect with the theme of death, suggesting that the element of water is transforming from constructive to destructive. This will become very important to the narrative arc, which I will discuss next.

¹⁵³ Although there are implicit connections that I will discuss in the next chapter.

¹⁵⁴ Osmond-Smith suggests that this message deals with the idea that while art can make an emotional impact upon the audience it cannot change the way that we behave (53). This also ties into the St. Anthony song upon which the movement is based.

4.3 THE NARRATION

If the collage of musical excerpts portrays the composer's stream-of-consciousness search for existential meaning, the narration serves as a commentary on that search, and, as the movement progresses, an evaluation of the state of composition in general and the social role of the composer. As I discussed in Section 4.1, there are a number of different readings of the third movement that range from Berio's howling despair over modern composition (Altmann), to Berio's optimistic view about the direction of music (Hicks). While both these readings are constructed from compelling arguments, I find them a little reductive. The movement is full of irony, humor, and misdirection and, while there is a moment of existential doubt towards the end, it is quickly shrugged off by the ridiculous claims about music making tulips grow. There is certainly a message about the nature of art, but I think that Berio's main purpose in this movement is to amuse the listener and demonstrate that there is a musical logic that transcends stylistic boundaries.

The third movement also mirrors the changing views of heroes from the first and second movement. The first movement has heroes from the past that are structurally linked inside Lévi-Strauss' head and by his work. The second deals with a contemporary political hero in the form of Martin Luther King. The third movement's musical and textual content could be seen as an organization of music from hero-composers of the past that turns into an almost political discussion of what art is good for if it "can't stop the wars...or lower the price of bread." While the mirroring is imperfect, I do not believe that it is coincidental.

In this section I am not going to dissect the text word by word. Instead, I am going to pick out some repeated words and phrases that evolve in meaning over the movement and relate to the composer's thought process. After that, I will examine the progression of elemental

references from Table 5, and how the build-up of water and death quotations provokes the composer's outburst at the climax of the movement.

4.3.1 Individual References

As with the musical collage, the spoken narration in the third movement feels like stream-of-consciousness. Ideas or references to the musical texture first spark references to titles, followed by movement headings, tempo markings, and then, finally, some of the text itself.¹⁵⁵ The voices in the hero-composer's head proclaim several different pieces at the beginning ("Les jeux des vagues" from *La Mer*, "Peripetie" from Schoenberg's Op. 16, and the second and fourth symphonies of Mahler), prefiguring the musical juxtapositions that are to come.¹⁵⁶ As the music settles into the Mahler scherzo, the first bass and first tenor intone phrases that will be repeated throughout the movement: "where now?" and "keep going."¹⁵⁷ C. Catherine Losada points out that these phrases, especially "keep going," are most often found in conjunction with reprises of the scherzo material.¹⁵⁸ She also says that the fact that this conjunction becomes an expectation on the part of the listener makes its subversion at measure 378, where the quotation from *Wozzeck* appears instead of the scherzo reprise, more powerful.¹⁵⁹ In fact, "keep going" is repeated four times between measure 368 and 389, as if the composer has recognized the

¹⁵⁵ Often in a humorous manner.

¹⁵⁶ Measures 2-7.

¹⁵⁷ Measures 15-17. It is probable that the Berio chose this piece because of the St. Anthony connection—he preaches to the fish, who listen and are moved, but don't change their ways. As Osmond-Smith points out, this is a good analogue to the text at the end of the movement ("Can't stop the wars...") (Osmond-Smith, 53).

¹⁵⁸ Losada, 65-66.

¹⁵⁹ Ibid, 66.

destructive power of the water-themed quotation and wishes to return to the relative safety of the Mahler.¹⁶⁰

The next repeated phrase has not been comprehensively examined by analysts. The passage, beginning in measure 114 and spoken by the second tenor, is “I must not forget this, I have not forgotten it. But I must have said this before, since I say it now.” In this instance, the last sentence could refer to self-quotation, as the Beethoven quotation within *La Valse* is played directly after (see Figure 14). In this case the hesitation in the narrator’s tone (indicated by the stage direction: “uncertain”) could show that the narrator is unsure as to whether the quotation within a quotation was conscious or subconscious.

Another repeated phrase begins in measure 154, with the baritone saying “I shall say my old lesson now, if I can remember it.” In this case, the old lesson seems to be heterophony, which was used in the first movement during the opening of the permutation section. The music obliges by providing a heterophonic version of the Mahler scherzo which lasts from measure 155 to measure 169.

The two phrases are combined at measure 201, where the first tenor says “But now I shall say my old lesson, if I can remember it. I must not forget this. I have not forgotten it. But I must have said this before since I say it now.”¹⁶¹ This time the self-quotation referred to by the last sentence and the old lesson point towards the same thing—the full orchestra cluster at rehearsal K. This cluster is built in the same way as those in the first movement, with larger intervals at the bottom and seconds at the top. Berio also uses *crescendos* and *decrescendos* to

¹⁶⁰ I will discuss the importance of the *Wozzeck* quotation at greater length in Section 4.3.2.

¹⁶¹ Of course, in this case, he has actually said it before.

highlight four sections of the orchestra and to change the timbre of the cluster.¹⁶² Again, this is similar to techniques in the first movement.¹⁶³ This, along with chord 4 at rehearsal T, suggests that the hero-composer is still brooding on the first movement.

The cluster at rehearsal K is the first in a series of clusters in this section of the third movement. The second is anticipated by text about “the show,” which dominates the middle section. As with the “old lesson” and the idea of remembering, “the show” can point to several different things. In the *La Valse/Rosenkavalier* section, Berio’s dexterous demonstration of the internal musical logic that is inherent to those two pieces is “the show.” In this earlier section, I agree with Hicks that “the show” refers to modern composition. Before the return of the large clusters at rehearsal M, the first tenor says “or perhaps it’s compulsory, a compulsory show.”¹⁶⁴ The chromatic saturation that follows seems to be what the narrator considers compulsory. This is the first of many possible references to the orthodoxy required by the Darmstadt School, and the section that follows elaborates on the sense of alienation the audience might feel.¹⁶⁵

By rehearsal N, the first tenor is discussing what one might hear at a “compulsory show.” The narrator discusses what he’s perceiving (“someone reciting...old favorites, or someone improvising, you can barely hear him”), and tries to decide what is happening in the music, only to discover that it has not started (“he is only preluding, clearing his throat, alone in his dressing room, or it’s the stage-manager giving his instructions, his last recommendations before the

¹⁶² The four sections are flutes and clarinets, oboes and high brass, low winds and low brass, and strings. The cluster is almost fully saturated from D3 to C7. It lacks only F#3 and C6 (Osmond-Smith, 51).

¹⁶³ Examples may be found at rehearsal C and in the chord 4 area.

¹⁶⁴ Measures 252-254.

¹⁶⁵ Christopher Fox, “The Darmstadt School” in *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49725>, (accessed December 20, 2011). Fox says that “Darmstadt” had become a pejorative term “implying a dessicated, slavishly rule-based music.”

curtain rises”).¹⁶⁶ This is perhaps a reference to audiences who cannot discern when a piece of modern music begins or ends.

Much later in the piece, Berio quotes composers from the Darmstadt School, and the hero-composer provides more negative commentary on the state of modernist composition when, after the quotation of “Don” (from *Pli Selon Pli*) by Boulez, the narrator says “keep going, going on, call that going, call that on.”¹⁶⁷ This statement perhaps suggests that the composer thinks that the music of the Darmstadt School is not moving forward, but is instead holding the art-form back.¹⁶⁸

Finally, the theme of memory and forgetfulness runs through the narration. This is represented most often by questions such as “what,” “who,” and “where,” but also by passages I have cited above (“I must not forget this...”). These references either celebrate memory or lament it. In the case of the former, memory plays a role in keeping the piece going. For example, when the first tenor and first alto say “this represents at least a thousand words (three thousand notes) that I was not counting on” the first large quotation of *La Valse* enters the musical texture.¹⁶⁹ More often, however, the memory of the hero-composer fails, which

¹⁶⁶ Measures 275-281, 291-300.

¹⁶⁷ Measures 551-554. This argument would be more compelling if the punctuation included question marks. I find that when listening to the piece, I tend to hear an implicit question mark at the end of this sentence.

¹⁶⁸ I suspect that Berio is slyly poking fun at these composers rather than delivering a heavy-handed condemnation. On the other hand, he also wrote harshly about the dogmatism of the twelve-tone system in “Meditation on a Twelve-Tone Horse,” a part of which he quotes in this movement. He writes: “I would go as far as to say...that any attempt to codify musical reality into a kind of imitation grammar (I refer mainly to the efforts associated with the Twelve-Tone System) is a brand of fetishism which shares with Fascism and racism the tendency to reduce live processes to immobile, labeled objects, the tendency to deal with formalities rather than substance...This is why I am very much against the formalistic and escapist attitude of twelve-tone composition. In losing himself in the manipulation of a dozen notes, a composer runs the risk of forgetting that these notes are simply symbols of reality; he may, in addition, end up ignoring what sound really is.” This suggests that by 1968, he did not view the Twelve-Tone System as a way forward. Luciano Berio, “The Composer on His Work: Meditation on a Twelve-Tone Horse,” in *Classic Essays on Twentieth-Century Music: A Continuing Symposium*, ed. Richard Kostelanetz et al. (New York: Schirmer Books, 1996), 169.

¹⁶⁹ Measures 77-82. There is a brief quotation of a bass figure from *La Valse* in measures 62-28, but it is fairly insignificant next to the melody/harmony quotation of 77-87.

manifests itself in the form of the disintegrating Mahler, and the often fragmentary nature of the quotations.

The hero-composer's stream-of-consciousness narration of the third movement reveals hitherto unknown aspects of his character. His memory has been shown to be extensive (in the number of pieces his brain conjures during the course of the movement) but also fallible (in the fragmentary nature of those quotations, and the general dissolution of the Mahler scherzo). He has also possibly demonstrated distaste for the state of contemporary music and its dogmatism. In the next section, I will discuss the way that the elemental forces evolve, and how they inform the climax of the movement.

4.3.2 Elements and the Climax

While the obvious references to elements are contained within the programmatic musical material (see Table 5), there are many isolated phonemes in the text as well. Phonetic content begins at measure 37, where the vocalists sing [ø]/[a], [o], [u], [o] (four times), [a], [u], [o], [ø], and [a]. In this section, the three main elements that were present in the first movement are vocalized, in addition to [u] from the second movement.¹⁷⁰ The most prevalent is [o] again, which makes sense because of the focus on water in this movement.¹⁷¹ The first sustained cluster of the piece forms during this phonetic build-up, which links to how the phonemes are presented towards the climax of the movement. Perhaps at this point, a very astute listener could look back to the beginning of the movement and recognize that the first sound we hear from the

¹⁷⁰ There are a few more scattered phonemes before this ([o], [i], and [a]), but this passage is the first to focus on them.

¹⁷¹ Of the others, [ø] is fire, [a] is blood, and [u] was from Martin Luther King's name, signifying death in this case. They are presented in measures 44-46 in an order that progresses from most-closed to most open ([u],[o],[ø],[a]), which connects to the phonetic games of the second movement.

vocalists is “oh,” which sounds like *eau*, which, so far, has signified inspiration. This is appropriate, as the movement begins with the composer searching for the inspiration that he needs to continue his work.

Music that is programmatically linked with death then becomes more prevalent in the texture (see Table 5). This begins with *Symphonie Fantastique*, and continues through to the *Rite of Spring*, but is interrupted by the playful competition of the *Agon* section, and the massive cluster at rehearsal K. Shortly after this, the phonemes reappear in the first alto and bass, with [u], [e], and [i]. The phonemes [u] and [e], the latter of which signified the second vowel sound in *tué* in the first movement, represent death, while [i] signifies water (*pluie*). Here, Berio links the phonetic material by having the vocalists slide from one vowel to another over the course of four measures.¹⁷² This is one of the ways that the theme of death is connected with the element of water.

The element of fire is brought back into the texture at measure 278. Its inclusion is important as, except for chord 4 from the first movement, it is not referenced by any of the other quotations.¹⁷³ It dominates the soprano line from 278-286, where it is invoked three times—more often than the other phonemes ([u], [i], and [a]). This line leads into the *La Valse/Rosenkavalier* section that I mentioned above.¹⁷⁴ The section ends with a statement of [o], [a], and [i] in the sopranos and altos.¹⁷⁵ Here water references are most present, and text that signifies fire is completely absent.

¹⁷² Measures 245-248.

¹⁷³ Chord 4 has a very special function that I will discuss below.

¹⁷⁴ It also prepares for the oscillating soprano line between E and F later in the piece.

¹⁷⁵ Measures 319-322.

The quotation of “Farben” from Schoenberg’s Op. 16 in measure 357 again ushers in a strong emphasis on water referents.¹⁷⁶ The idea that the element of water is most prominent is strengthened in the altos and basses by the return to the [tk] sounds of the first movement where the composer ritualistically mimicked birdsong to call the rain (see page 20). The reappearance of this phonetic material begins the section of the piece that culminates in the drowning scene from *Wozzeck*. Before the latter quotation can begin, however, the vocalists all sing [ø], which turns into [a] and [u], culminating with the first bass’ statement of “blood,” which has relevance to the *Wozzeck* quotation, as it is *Wozzeck*’s last word in the opera.¹⁷⁷ It is very important that a reference to fire should begin this passage in the music, as chord 4, which was part of the fire material in the first movement, is integrated into the quotation. The chord 4 set-class can be found in measures 379-395 in the flutes as part of the rising chromatic line that makes up the *Wozzeck* quotation and again, in its original form, from 403-410. The inclusion of chord 4 in the quotation, and the fact that the fire element has been largely absent from the movement, suggests to me that this element is acting here in a transformative way. The excerpt from *Wozzeck* is the first time in *Sinfonia* where the elements of water and death are explicitly linked, and this quotation is presented alongside several fire referents. This marks a crucial moment in the piece, where water could be seen as destructive. Berio further clarifies its new role as the rising chromatic scales of the Berg entirely drown out the Mahler, which, as I mentioned above, was primed for a reprise by the voices saying “keep going.”

¹⁷⁶ This assumes that the ideal listener knows the subtitle of the movement which is “Summer Morning by a Lake.”

¹⁷⁷ Ibid, 67 (*Wozzeck*’s last word). The full line is “Das Wasser ist Blut...Blut...” which also suggests a strengthening link between the two elements.

This section also ushers in a long string of soprano oscillations between E and F on the phonemes [o] and [a], with [i] added later.¹⁷⁸ This fluid line further links water and blood and precedes a juxtaposition of Hindemith and Mahler that sets up part of the matrix of quotations for the last movement. Calmer water in the form of a bubbling stream is presented one more time by the Beethoven quotation from Symphony no. 6, but it is followed by a violent and loud cluster, under which the vocalists pronounce [o], [a], [i], and [ø] concurrently.¹⁷⁹ The summary of all the important phonemes (water, blood, and fire), presented together, precedes the recapitulation at rehearsal AA.

It is not a precise recapitulation, however. Although the beginning of Schoenberg's "Peripetie" is presented again in the brass, the singers do not participate, and the "oh" from the beginning of the movement is not present. Also, instead of Beckett's text, Berio inserts his own words about the purpose of art, accompanied by a quotation from the third movement of *La Mer*, which signifies more agitated water.¹⁸⁰ This is followed by the climax of the Mahler scherzo, with the repetition of the text "it can't stop the wars, can't make the old younger, or lower the price of bread, can't erase solitude or dull the tread outside the door."¹⁸¹ Our hero-composer, having been led to this point by his stream-of-consciousness musings and the linking of the death theme and the water element, has an existential crisis about the state of art. He knows that music can't stop the wars, or bring about life-altering changes, and knows that all of the time, except occasionally in a concert hall, when he can forget. He creates ridiculous claims that music can make some difference, that it can make "tulips grow in [the] garden and [alter] the flow of the

¹⁷⁸ Measures 412-430.

¹⁷⁹ Again, the ideal listener would know the subtitle of the Beethoven movement in order to recognize the water reference.

¹⁸⁰ Berio's text is from "Meditation on a Twelve-tone Horse." Osmond-Smith, 53.

¹⁸¹ Measures 506-512.

ocean currents,” but cannot believe them. Unfortunately for the hero-composer, this thought ushers in the Darmstadt section, which, as I mentioned above, does nothing to assuage his fears.

One interesting line from this section is “He is barely moving, now, almost still,” which Osmond-Smith attributes to Beckett, but is curiously close to one of the closing lines from the *Wozzeck* drowning scene: “Stiller...jetzt ganz still.”¹⁸² This suggests that the Berg quotation has importance far beyond its musical bounds, and that the water/death conjunction is acting throughout the climax.

Finally, the narrator introduces all the other singers and the conductor, who have played the parts of internal voices, keeping the text and the music flowing.¹⁸³ Also, after the Darmstadt quotations are over, the hero-composer says “But now it’s done...we’ve had our chance. There was even...hope of resurrection.”¹⁸⁴ He seems to be saying that there was a moment in which composers could have reconnected with the audience, but that they squandered their chance by being dogmatic and forgoing the composer-performer-audience relationship (“oh, so there is an audience!”). All seems to be despair (except for the humor), and Altmann’s reading seems to be correct. If that is the case, however, the piece should end with the third movement. The composer should have become morose and given up his composition. Instead he says “We must collect our thoughts, for the unexpected is always upon us.”¹⁸⁵ This statement holds out hope for the future—the composer is basically saying that he does not know what will happen, but that something will. This seems closer to Hicks’ reading of a hopeful future for music.

¹⁸² Measures 556-558. *Wozzeck* text from www.naxos.com/education/opera_libretti.asp?pn=&char=all&composer=berg&opera=woyzeck&libretto_file=Libretto.htm, (accessed December 20, 2011). This translates to “Quieter...now quite still.”

¹⁸³ The introductions should have been performed before the piece started. This could be another way that Berio uses beginnings in *Sinfonia*.

¹⁸⁴ Measures 573-578.

¹⁸⁵ Measures 583-587.

As I mentioned above, I find both of these explanations do not really account for the humorous tone of the movement. In my mind, the third movement of *Sinfonia* sets up a large, unanswered question about art, filled with absurd hyperbole—both Berio and the hero-composer are struggling with the question, “what is art good for?” In Berio’s original version of the work, this question was asked and abandoned, as though the hero-composer could not bear to consider this weighty matter any further. However, in the fifth movement, which was added after the premiere of the piece, a possible answer to this question is finally presented.

4.4 CONCLUSIONS

The third movement of *Sinfonia* creates an immense web of contexts. It is semantically dense enough to support several readings about Berio and his feelings about contemporary art. My reading of the ending is that, after lamenting the strictness of the Darmstadt School, Berio holds out hope for something that will bring music back to a position of cultural relevance. Our hero-composer also ends the movement in a cautiously optimistic way. He has gathered a plethora of materials to inspire him and an existential question to ponder, and armed with those and his memories of *O King*, he is ready to embark upon some more original composition.

In this chapter, I have demonstrated how musical examples are generated from the Mahler scherzo and one another, and how these are often linked to a narrative that is influenced by, and influences the course of the movement. I have also shown how the elements of water and blood (represented here by death) are present throughout the movement, and come together in the quotation from *Wozzeck* to drive the narrator from his postmodern musings into the crisis that accompanies Mahler’s climactic section. I have also shown how fire, largely absent from

the movement, is presented in both the text (as a phoneme) and the music surrounding the *Wozzeck* quotation, adding to the linking of the destructive elements.

To present a word-by-word analysis of the third movement would be beyond the scope of this dissertation, and would replicate much of the work of earlier analysts. Instead, I have focused on the way the piece works as an interior monologue for the composer. His full externalization of the things he has learned will come in the fifth movement, but before that, he will start anew with the fourth, which will recall Mahler's Symphony no. 2 in a totally different way.

5.0 FOURTH MOVEMENT – ATTEMPTS AT SYNTHESIS

The fourth movement of *Sinfonia* is the least-discussed perhaps because it is simple in construction and contains neither the complex word-play and musical juxtapositions of the first and third movements, nor the phonetic processes of the second.¹⁸⁶ It is important to take the movement into account, however, as it once served as the ending of the piece, and now provides a moment of relative simplicity before the dense synthesis of the fifth movement. It also provides a preparation for the amalgamation of material that follows it.

In terms of the elements that I have been following through the piece, blood and fire references are the most present in this movement. The combination of them here mirrors that of the second movement, and creates symmetry in the ‘elemental’ layout of the piece that is reinforced by a correspondence of compositional techniques. I will discuss this in depth in Section 5.1.2. I will also examine whether fire material acts as a constructive or destructive force in this movement.

The fourth movement is made up of four sections that each begin with a D \flat -E \flat oscillation. Osmond-Smith divides each of these sections into three sub-sections: oscillations, expansion, and stasis.¹⁸⁷ The oscillations occur between D \flat and E \flat , and form the beginning of each section, usually continuing throughout (although in the first section, they disappear before

¹⁸⁶ Although it does contain a little phonetic deconstruction.

¹⁸⁷ Osmond-Smith, 74.

the stasis). The expansion is the portion where the voices travel through the harmonic progression at their own rate until they reach their goal note. The stasis is the part of the section where the voices simply hold the harmonic aggregate that they have created in the expansion.¹⁸⁸

The text that makes up the majority of this movement is “Rose de sang” and its phonetic parts.¹⁸⁹ Osmond-Smith posits, and I agree, that the blood reference here directly relates the fourth and second movements of *Sinfonia*.¹⁹⁰ As I will discuss below, it also relates to the other movements in multifarious ways. Osmond-Smith also links the text to the song text from the beginning of the fourth movement of Mahler’s symphony: “O Röschen roth!”¹⁹¹ The fact that the first two notes of this movement are D \flat and E \flat adds to this connection, although the F that completes the phrase will not be emphasized in this register until the fifth movement (see Figure 16).¹⁹² The other text that appears in the fourth movement of *Sinfonia* is “appel bruyant” and “doux appel,” both from the fire section of the first movement.¹⁹³ Osmond-Smith does not discuss the conflation of these two distinct ‘calls’ during this movement, but I will in Section 5.1.



Figure 16. Opening Alto line from Mahler’s Symphony no. 2, mvt. 4.

¹⁸⁸ I would tend to think of the stasis as more of a sustain, as the texture is still active in the other instruments.

¹⁸⁹ Ibid, 72, 74. This phrase translates to “rose of blood.”

¹⁹⁰ Ibid, 74. He says that the rose of blood is imagery that is related to Martin Luther King’s gunshot wounds.

¹⁹¹ Ibid, 74. This translates to “oh red rose!”

¹⁹² Ibid, 72, 74, 78. Peter Altmann writes very little about the fourth movement, but does point out another similarity between Mahler’s and Berio’s movements. He says that the relative lengths in measures of the two movements are very similar within the larger framework of the symphony and *Sinfonia* (Altmann, 50).

¹⁹³ Ibid, 74.

The Mahler connection between the third and fourth movements could cause an ideal listener to look back and reconsider the second. The use of previous work is the key to these connections. As I have discussed, Mahler bases the third movement of Symphony no. 2 on his song “Des Antonius von Padua Fischpredigt.” He also uses a previously written song, “Urlicht,” for the fourth movement.¹⁹⁴ Berio, by using one of his previous vocal works as the basis for his second movement, creates a strong link between Mahler’s second symphony and *Sinfonia*. This could be one of the reasons that the third movement quotes Mahler so extensively.

5.1 MUSICAL AND TEXTUAL ANALYSIS

The fourth movement of *Sinfonia* represents an attempt to synthesize the inspiration that the composer has gleaned from the previous movements. These inspirations include both text from the first movement and text that is related to the third (by way of Mahler’s symphony), music from the first, and structure and some rhythmic features from the second. The elements that are referenced here are blood and fire, with water being entirely neglected.¹⁹⁵ I will examine all of these facets of the movement individually.

¹⁹⁴ Both of these songs are from *Des Knaben Wunderhorn*.

¹⁹⁵ There is a section where the phonetic content of “rose de sang” is presented as [o][ə][a] (measures 23 and 24). Based on the way I have examined the phonetic content in other movements, this suggests a presentation of the three primary elements from the first movement, although [ə] is not exact for *feu*. As this only happens once in the movement, I have relegated it to this footnote.

5.1.1 Text and Elemental References

The representation of blood is clear in the text. The word *sang* is accented every time it is presented, with the exception of the last appearance in measure 43.¹⁹⁶ This links the fourth movement with the first and second textually and thematically. In the first movement, the phoneme [a] and the word itself are presented. In the second, the element of blood is alluded to by phonetic material and by the fact that *O King* was written as a reaction to Martin Luther King's assassination. The preponderance of programmatic material that references death in the third movement also creates a connection to blood (see Table 5). The word "blood" itself is only used once in English in the whole piece. This occurrence happens right before the quotation from *Wozzeck* which, as I discussed in Chapter 4, is very important to the narrative arc of the water element. It is not surprising, therefore, that Berio should devote an entire movement to the blood element, given its presence in the piece up to this point.

While the element of blood is explicitly included in the text, fire references are incorporated in more subtle ways. The most obvious reference to fire is in the last section, beginning at rehearsal B. The text suddenly changes from "Rose de sang" to "appel bruyant/doux." These latter words, meaning "loud/soft call" come from the fire section of the first movement (appearing at measure 50).¹⁹⁷ What is interesting about their presentation in this movement is the fact that they are conflated. The text of the soprano line reads "Appel bruyant doux appel bruyant," which makes the meaning unclear. The listener does not know which is the

¹⁹⁶ The reason for this is simply that the piece is getting steadily quieter, and an accent would disrupt that. In addition, the voices all sing the word together, providing an emphasis that it has not had up to this point.

¹⁹⁷ They are from the story of the origin of fire. The jaguar, after taking the young hero and teaching him of fire sends him home, telling him that if he hears the loud calls of the rock and the tree, he should answer them. He should not answer the soft call of the rotting wood. The boy forgets and answers the rotting wood, thereby ensuring man's mortality (paraphrased from Lévi-Strauss, 69).

soft call (to be avoided) and which is the loud. The other voices seem to settle the issue with a majority ending on the word “doux.”¹⁹⁸ Thus, the fire material in this section could be understood to point towards death, as the soft call is connected with the idea of mortality.

Another idea that is related to the fire section of the first movement is that of rapid whispered sounds. In the first movement these were used as analogues to the angular motive that was present in the fire section and developed into the monody at the end of the movement (see Figure 2 for an example). In the fourth movement they are mostly used as punctuation, although they occasionally appear in the middle of phrases.¹⁹⁹ These whispers also link the movement to fire.

What is interesting about Berio’s use of the fire references in this music is that the movement does not break down. In the first movement, the pitch material of the monody section (that was based on fire) disintegrated as the piece reached its climax. In the second, the rhythmic and melodic patterns broke down to allow for the climax. In the third, the one fire quotation is inserted during the portion of the movement where the Mahler symphony is obliterated by the *Wozzeck* quotation. Here, however, the material keeps expanding in terms of range (see Figure 19).²⁰⁰ It is possible that, after the element of water changed in the third movement, fire is undergoing a similar transformation in the fourth from a destructive element to one that is constructive.²⁰¹

¹⁹⁸ Five voices end with “doux” while two end with “bruyant” and one ends with “appel.” In this way the conflation of the two phrases is presented vertically as well as horizontally.

¹⁹⁹ I do not have a compelling reason for this other than that Berio wished to add an element of noise to keep the oscillation between D \flat and E \flat from becoming stale. David Osmond-Smith mentions that these are a cadential figure (Osmond-Smith, 13) in this movement, but does not speculate about the presence of the whispers within the phrase.

²⁰⁰ The last section of the fourth movement also has the longest duration.

²⁰¹ One could argue, however, that the introduction of “fire text” into the fourth movement is the breakdown before the climax which ends the piece (I will discuss this more in section 5.1.2). I do not see this as a breakdown of the cycle, as the notes of the last section persist to the end of the movement.

I believe that this movement focuses on the elements of fire and blood simply because water references are so present in the third movement. The use of these elements creates a satisfying symmetry, as the first and last movements contain all the elements, the second and fourth consist of blood/death and fire, and the third involves mainly water and blood.²⁰² This symmetry also suggests that there could be a more cohesive link between the second and fourth movements. I will explore this in the next section.

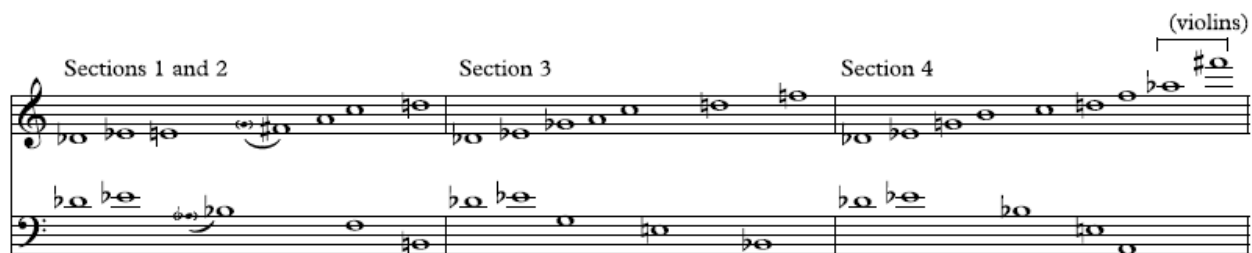
5.1.2 Similarities between the Second and Fourth Movements

The similarities between the second and fourth movements do not end with thematic or elemental links. The compositional techniques of *O King* are echoed in the techniques of the fourth movement. There are even similar musical materials at the climactic point in each piece. While the opening notes and the text form a logical progression from the third movement, as I discussed above, this piece takes much of its inspiration from the second.

In the second movement, a cyclical pitch collection repeats five times before breaking down and allowing for the climax. This pitch series does not change, and the combination of this with the independent rhythmic series creates interesting harmonic shifts between two whole tone areas (refer to Chapter 3). In the fourth movement, there are two pitch cycles in operation, both expanding from the D \flat -E \flat oscillation. These series, and their rhythmic content, are fixed for the first two sections, but change in the third and fourth. The pitch cycle restarts when all the voices have reached their goal notes and held them.

²⁰² I maintain that the elements of blood and death are, for the purposes of *Sinfonia*, the same thing. I conjecture that Berio added the fifth movement in part to provide this symmetry, as the piece seems incomplete without a mention of the water element that has been so prevalent up to this point.

The third section expands the range of the pitch series, exchanging the F in the bass for the E from the soprano and adding a B \flat instead of the B in the bass. The missing A \flat and B are represented by instruments outside the range of the voices. The fourth section, which ushers in the climax, extends the range again, swapping the A from the top line for the G in the bottom. The violins continue this line to its logical conclusion, which highlights the pitches F-A \flat -F \sharp .²⁰³ This section features all twelve notes within the expanding lines (as opposed to them being filled in by instruments outside the range that have independent melodic patterns), and leads to the end of the piece. I have encapsulated the pitch series in Figure 17.



suggests prefigures the oscillation between D \flat and E \flat of the fourth movement.²⁰⁵ The climax of the fourth movement occurs when a foreign text is introduced (“appel bruyant/doux”) and the singers drop out.²⁰⁶ This is accompanied by a rising chromatic cluster. In Figure 18, I have provided a sample from the piano parts of the climactic moments of both movements. In the second movement, the tempo is quarter-note equals 60, in the fourth, the tempo is half-note equals 50, leading to a roughly even speed of quintuplets.²⁰⁷ The patterns of the notes that make up these clusters are also similar, moving mostly in whole and half-steps, with a general upwards trajectory. I believe that Berio intended an attentive listener to perceive similarities between the way the second and fourth movements are constructed. In this movement, Berio takes his rising chromatic cluster further, extending it to more instruments and giving it a greater amount of time to develop.²⁰⁸ This extension of the technique will prove important for the last similarity that I will discuss: the idea of harmonies generated out of melodic material.



Figure 18. Comparison between Climactic Figures in the Fourth and Second Movements (piano).

Berio SINFONIA
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²⁰⁵ Altmann, 50.

²⁰⁶ This is the first time in the movement that rests have been included in the vocal parts. It is also the first time that all eight singers are not singing simultaneously. By “foreign text” I mean a text that has not been part of this movement.

²⁰⁷ Although, to be fair, the second movement has an accelerando that begins at this point.

²⁰⁸ This is especially true when one takes the accelerando into account.

As I mentioned in Chapter 3, *O King* differs from the second movement of *Sinfonia* in the amount of resonance that is used. In the original piece, the limited number of instruments made the harmony simple and spare. There are overlaps between notes in the pitch set, but no constant F pedal-tone, and no reinforcement of the external notes. That is not the case in the second movement, where the harmonies are allowed to accrete. The fourth movement takes this idea of accretion and uses it as a focus. As the voices move through the pitch series in each section, they individually hold notes until all are accounted for. From the second section on, the instruments also reinforce the D \flat -E \flat oscillation at different speeds, leading to an impression of a constant major second drone throughout the movement. After all the singers have reached their notes, the resulting harmony is held, and then the process begins again.²⁰⁹ In this way, a technique that began as an embellishment in the second movement becomes a focus of the fourth.

Overall, there are enough similarities between the second and fourth movements of *Sinfonia* to suggest that the latter is built on ideas derived from the former. As I mentioned in the previous section, there are also elements from the first movement, but not to the same degree. In both cases, however, Berio builds on what he has done before.

5.1.3 Similarities between the First and Fourth Movements

The first movement, as I mentioned above, is represented by the text from the fourth section and the vocal whisperings that punctuate the vocal line, but there are other musical similarities. The D \flat and E \flat that form the basis for the music are first found in the fire section of the first movement and continue until rehearsal I. This is another instance of Berio enlarging upon a

²⁰⁹ See Figure 19 for these aggregates.

feature from a previous movement. I would also point to the re-initializations that are prevalent in the first movement (and, more subtly, in the second) as a link. What seems to be missing, however, is a reference to either chord 1 or 2, which were so important to the first movement. I will address how knowledge of Berio's tendency to enlarge upon ideas from previous movements can help us to see hints of both of these chords in the harmonic aggregates.

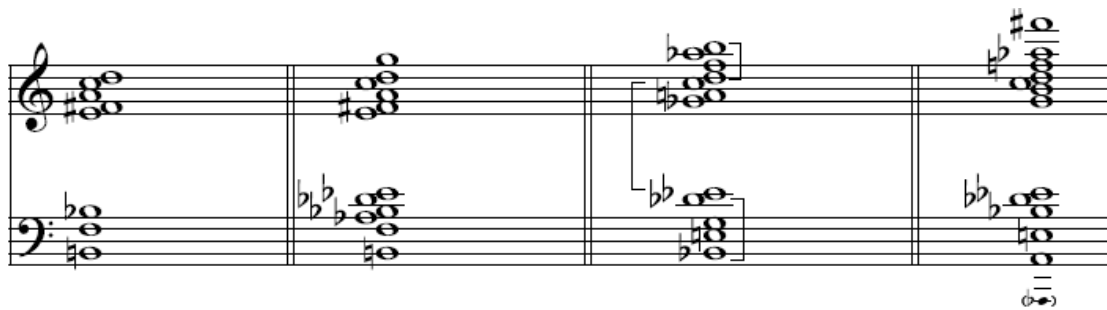


Figure 19. The Four Harmonic Aggregates in the Fourth Movement.

In Figure 19, I have provided the harmonies that are heard in the ‘sustain’ portions of each section of the fourth movement. As I mentioned above, Osmond-Smith points out that the first two of these are collections of seconds and thirds over tritones and fourths, the third is two diminished seventh chords, and the fourth is “less logically constructed.”²¹⁰ His analysis of the third chord is odd to me, as the clarinet and the oboe clearly have the A \flat and B that finish the third diminished seventh chord.²¹¹ Chord 1, in the first movement, is built up of a fifth in the bass followed by two stacked diminished third chords (see Figure 20). Berio has taken this construction and expanded upon the most unique part of it (the diminished chords), turning them

²¹⁰ Osmond-Smith, 73. I assume that he means there is no fixed pattern.

²¹¹ See measures 26 and 27. This also marks a moment of chromatic completion. I have bracketed the diminished chords in the figure for ease of reference.

into diminished sevenths.²¹² The last aggregate also bears some similarities to chords in the first movement. The fifth in the bass followed by a tritone and then a collection of seconds and thirds is reminiscent of the construction of several of them, including the example in Figure 20.²¹³



Figure 20. Comparison between Chords from the First and Fourth Movement.

The final correspondence between the first and fourth movements comes at the end of each. In Figure 9, I presented the flute line that oscillates between F, A \flat , and F \sharp . This melodic fragment will take on great significance in the fifth movement, and that is prepared for in the fourth by the last notes that are presented. After the soprano reaches the F in measure 35, the violins continue the line up to the A \flat then the F \sharp . I do not believe that the correlation between the flute melody in the first movement and these notes could be a coincidence, based on the

²¹² Fifths in the bass occur often throughout *Sinfonia*.

²¹³ I would also speculate that the fact that this chord is mainly third-based relates it to chord 2 from the first movement, as that chord is simply stacked thirds, and we have been conditioned to expect chord 2 after chord 1.

prominence of the same flute line at the beginning of the fifth movement. These three notes recall that material and also prepare for its re-insertion into the musical texture.

There are fewer direct links between the first and fourth movement than between the second and fourth. This is appropriate because, as I suggested above, the second and fourth movements serve as buffers between the first, third, and fifth movements. The material from the first movement serves to prepare for the fifth, which will continue where the former left off.

5.2 CONCLUSIONS

The fourth movement was once the end of *Sinfonia*. It is fitting, then, that it should provide an attempt at a basic synthesis of ideas from the first and second movement, and be based on the first two notes of the fourth movement of Mahler's Symphony no. 2. Its quietness and simplicity create a contrast with the third movement, and give the audience a moment before the piece ends to collect their thoughts. After all that has come before it, however, the movement feels too slight in terms of proportions, and so (I believe) Berio added the fifth movement, which creates a far longer and more complicated attempt at synthesis.

As a part of the whole work, the fourth movement serves as a buffer between the complexities of the third and fifth movements, and combines some techniques of the second with materials from the first. Berio enlarges ideas that he used previously, such as the resonance and climactic gestures from the second movement, and the D \flat to E \flat oscillation and structure of chord 1 from the first. He also incorporates the elements of fire and blood into the music and the text, revealing fire to be a constructive force rather than a destructive one. In this way, the elements of water and fire switch roles in preparation for the fifth movement.

6.0 FIFTH MOVEMENT – FINISHING THE PIECE

In the fifth movement of *Sinfonia*, Berio takes material that he has used thus far in the piece and fully integrates it into a complex and multifaceted structure. In addition to reusing musical and textural ideas, Berio takes the basic structural ideas from the first movement, the entire musical content of the second (with a few important additions and omissions), the idea of collage from the third, and the enlargement of prior materials from the fourth. The ends of the first and fourth movements also provide a beginning for the fifth.

One possible subdivision of the movement is based on the interplay between the referents of fire and water. Death and blood references are present in all of the sections, but take on new meanings due to a new focus on life (*vie*). Musical and textual materials that represent water and fire continue to play primarily destructive and constructive roles, respectively. I have summarized the structure of the movement in terms of fire/water elemental content in Table 6.

Osmond-Smith writes about a different view of the structure of this movement. He says that it constitutes a search for similarities between the materials that have been used previously, and then provides a chart showing the basic disposition of these materials.²¹⁴ He uses this information to present a basic structure for the piece based on the prevailing material: alternating

²¹⁴ Osmond-Smith, 74-76. He goes on to say that the movement does not offer resolution, a notion that I dispute. As in the third movement, I have used his chart to identify quotations throughout this chapter.

chords from the first movement, *O King*, and the monody.²¹⁵ While I accept that the movement could be sub-divided in this manner, I find this structure to be a little simplified. It does not take into account material that is presented concurrently, such as quotations from the third movement and the myth materials that Berio uses.²¹⁶

Table 6: A Structure of the Fifth Movement.

Measures	Elements	Features
1-12	Fire	Text and chords from the fourth movement. Elements of chord 1, but presented in an angular fashion. Flute solo from movement one continued.
13-28	Fire/Water	Chord 1 in static textures (water). Water and fire phonemes in the voices. Angular motives in the keyboard (fire). Continued minor third oscillation (fire). Rapid speech sounds (fire). Movement four oscillation (fire). Quotations from Mahler and <i>La Mer</i> (water). Chord 4 (fire).
29-41	Fire	Movement two ending. Random phoneme speech sounds. Fire text and “feu.” Chord 4. Chord 1 in a static texture, but with fire text (prepares for the re-entry of water material).
42-103	Fire/Water Development	Water and fire phonemes. Textures from movement one (water). The second movement in its entirety (fire). Mahler and Debussy quotations (water). Chord 1 and 2 presented in static configurations. Text that deals with the origins of water.
104-146	Monody	Carefully avoids classification as either water or fire by using non-programmatic <i>Kammermusik</i> #4 as a generator. The monody in movement one was based on fire motives acting on water, but the Hindemith quotation is from movement three, which is water-based.
147-End	Water/Fire	Static chords 1 and 2. Flute, oboe, and piano, add a trace of fire with the oscillating minor thirds.

In the narrative, the hero-composer picks up from where he left off in the first movement. He uses the material he has gathered from the previous movements to flesh out the music that he had written in the first. He continues to use text by Claude Lévi-Strauss, but his own thoughts

²¹⁵ Ibid, 76. The three sections start at measures 1, 44, and 104.

²¹⁶ I present my idea of the structure in Table 6, below.

creep into the texture, using English phrases from the third movement. His piece ends with a vocal reference to all the dead heroes who have provided inspiration.²¹⁷

6.1 TEXT ANALYSIS

Textual and programmatic references to death and blood have had a constant presence throughout *Sinfonia*, and that is reinforced by the fifth movement. Fire or water referents also appear in all the sections of the movement with the exception of the monody, where their presence is questionable. It is the interaction between these latter two elements that provides the basis for the sectional breakdown that I laid out in Table 6, but the former two that provide an extra layer of meaning to the whole piece. In this section I will discuss the text and context for the fifth movement, with a particular focus on elemental placement and purpose.

Berio uses texts from the first movement in the fifth, but also adds new texts that add new meaning to the piece. Osmond-Smith also discusses these texts, examining the four interrelated myths that make up much of the narrative.²¹⁸ In addition, he lays out the texts that Berio has

²¹⁷ These are the heroes from the myths in the first movement, Martin Luther King in the second (and probably the fourth), and Mahler and the other composers of the master-works in the third. Altmann writes that the inclusion of the second movement in its entirety within the fifth makes it clear that *Sinfonia* is about Martin Luther King (51). This theory deserves some examination. On the surface, there are certainly pieces of evidence that point to this conclusion. The idea of dead heroes is prominent in the text of the first and fifth movement (although there is a stress on the plural). The second movement is a threnody for Martin Luther King, and the whole work was written shortly after his assassination. However, there are too many pieces of contrary evidence to really give this idea credence. Although the music from the second movement is included in the fifth, the text, with the exception of [u] is not. Also, the third movement, which is so dense with references, only contains one to the civil rights movement (“We shall overcome” followed by *Couleurs Croisées*). I think that Martin Luther King is certainly one of the heroes to whom homage is paid, but not the only one.

²¹⁸ Ibid, 86. The four myths are M.1, M.2, M.124., and M. 125.

taken from Lévi-Strauss' commentary and shows how they have been changed.²¹⁹ These texts seem to reference the music to begin with, but grow more incomprehensible as the movement progresses. Osmond-Smith concludes that, since Berio is working with the comprehensibility of text, some of his choices may act to obscure meaning rather than provide it.²²⁰

There is one myth that defies Osmond-Smith's cataloguing—an important piece of the narrative and the last thing a listener hears before the monody section. The myth in question deals with a spirit of creation (or creative spirit, perhaps), who sends a chameleon to man to tell him that he has been granted eternal life. An evil spirit goes to tell man that he is mortal, which, as the spirit arrives before the chameleon, he believes. The spirit of creation gives man something that remains unspecified as the monody takes off at that point, obscuring any further text. Osmond-Smith claims, rightly, that it does not come from any of Lévi-Strauss' *Mythologiques* series. Research reveals that it is based on a Bantu myth, but I have also been stymied to find the exact variant that Berio uses. It is my conjecture, therefore, that Berio used the Bantu myth as a basis, and changed it for his own purposes, leaving the audience to decide what the creative spirit gave to man as a consolation.

The first words the listener hears are “rose de sang,” and “doux appel/appel bruyant” from the fourth movement. The former explicitly references blood, and the latter links this part of the movement to the first movement fire section, as I mentioned in the last chapter.²²¹ The way that Berio lays these words out makes their meaning clearer than in the fourth movement,

²¹⁹ Ibid, 86-87. For some reason, perhaps because it is too obvious, Osmond-Smith does not draw a line between the changes to the Lévi-Strauss text and the changes to the Beckett text that allow Berio to comment on the music.

²²⁰ Ibid, 87. I will discuss these texts below.

²²¹ The soft/loud calls made up the majority of the text of the fire section in the first movement.

where the phrases were conflated.²²² Here, there are two loud calls and two soft calls, which balance life and death.²²³ This balance, which has not been present before with this text, suggests an emphasis on the idea of resurrection, which will be supported by other quotations throughout the movement.

Following this, in measure 10, the other seven singers join the soprano with phonemes and whispered speech sounds which recall the fourth movement. The phonemes are [i], [a], [e], [i], [a], [i], [i], [a], representing life and death in this case.²²⁴ As before, there is a balance between [i], representing *vie*, and [a] and [e]. This opposition is followed by repeated juxtapositions of [o] and [ø] in the two soprano voices, and a stuttered narrative opening similar to that of the first movement.²²⁵ This time, however, there are two narratives from Lévi-Strauss (M. 1 and M. 124), combined with English text that recalls the third movement and exhorts the audience to “listen.”²²⁶ Lévi-Strauss says that this myth concerns terrestrial water and fire, but also makes a point about its reference to resurrections.²²⁷ Thus the “key myth,” to which Lévi-Strauss connects all the other myths, is extremely important to the story of the elements in *Sinfonia*. According to Lévi-Strauss, the storm (celestial water) that puts out all the fires but the hero’s makes him the master of fire (terrestrial fire), and the fact that he travels back and forth

²²² Here the soprano sings “Appel bruyant, appel bruyant, doux appel, appel doux.”

²²³ In the original story, responding to the soft call resulted in man losing his immortality.

²²⁴ *Vie, sang, and tué*. While [i] has mostly signified *pluie* throughout the piece, the word “vie” is sung more often in the early part of this movement. Given a strong emphasis on death phonemes, it seems appropriate that [i] should stand in opposition.

²²⁵ This starts the second section in Table 6, where water and fire are juxtaposed.

²²⁶ Measures 13-16. M.1 is Lévi-Strauss’ “reference myth” that he builds his web of context around. It deals with a young hero who follows his mother into the woods and rapes her. His father, finding out that his son performed this crime, sends him on three impossible tasks. He must steal instruments from the aquatic region of souls, and succeeds with the help of three animals and his grandmother. His father then traps him at the top of a cliff, where the hero kills a lot of lizards. These putrefy and attract buzzards which eat the hero’s buttocks. Having sated themselves, they help the hero down where he re-introduces himself to his grandmother in the form of a lizard. He is discovered due to a thunderstorm that leaves his fire as the only one burning in the village, and, to cut a long story short, kills his father in the form of a deer and plunges him into a lake, where the father’s lungs become aquatic plants (Lévi-Strauss, 35-37).

²²⁷ Lévi-Strauss, 188.

across the lake of souls points to the hero overcoming death.²²⁸ Therefore, the myth represents destructive water, constructive fire, and the hope of resurrection. The other myth, M. 124, represents constructive water and destructive fire.²²⁹ The use of these myths in conjunction suggests that the opposition between these elements is key to the movement, and *Sinfonia* as a whole.

At rehearsal A the phonemes and whispered sounds return, alternating between [i] and [a], and adding [y] just before rehearsal B.²³⁰ The phoneme [o] is introduced into the texture at the same time as a quotation from *La Mer* appears in the harp and piano, and breaks up the preponderance of life and death-related phonetic materials, leading into another statement of the loud and soft calls.²³¹ This time the calls are again conflated and presented as “bruyant doux appel doux/bruyant.” As in the fourth movement, the boundary between life and death is confused, although in this case, the number of singers that end on “bruyant” instead of “doux” are equal, again suggesting balance.²³² This statement is followed by an explication of all the phonetic material stacked vertically, which leads into a quotation of the ending measures of the

²²⁸ Lévi-Strauss, 188.

²²⁹ In M. 124, the young hero sees his brothers rape his mother. He tells his father and the brothers are punished. As they are angry at the punishment, they set fire to their parents’ house and leave the village (the parents escape in the form of falcons). The brothers wander for a long time and the young hero becomes thirsty, so they dig him a hole that eventually becomes the sea. The young hero is separated from his brothers and uses his bow and arrow to shoot lizards in the water. These lizards become an alligator which chases the boy, who escapes with the help of three friendly animals. The alligator is defeated with the help of an uncle who turns into a skunk and sprays the aggressor. The brothers go into the sea and are transformed into stars—specifically the Pleiades (Lévi-Strauss, 200).

²³⁰ The [y] in this case blends into the word “bruyant,” which suggests that it is linked to life in this movement, rather than death.

²³¹ Measures 23-25.

²³² This material also acts as a fire reference.

second movement with the phonemes [i], [a], and, as all the singers reach their final pitches, [u].²³³

At measure 32, the sopranos and tenors begin to sing the Lévi-Strauss narrative—something that has never happened before. This anomaly only lasts one measure before dissolving into a mélange of rapid speech sounds, dental rolls, and for the first time in this movement, the words “pluie,” “sang,” and “feu.”²³⁴ “Doux appel” and “bruyant” also appear at the very end of this section.²³⁵ All this is abruptly halted by a speech from the first bass, who complains that whether the commentary is “partial or provisional” it is not convincing “because it leaves aside important aspects of our themes.”²³⁶ This could refer to many things, such as the absence of water in its original state (*eau*), the fact that chord 1 has been missing from the texture since measure 17, or that the end of the second movement and small portions of the third do not constitute the entirety of those movements. This statement does not seem to have much impact on the singers, as they go back to a rhythmically dense collection of material that includes *feu, vie, pluie douce, doux appel, and appel bruyant*.²³⁷ There are also sporadic appearances by [ø] and [o]. The first bass continues his speech, saying “and yet, the themes are there.”²³⁸ The end of this statement leads to an instance of chord 1, which marks the beginning of a long

²³³ From the first soprano down, the order is [a], [y], [o], [i], [e], [u], [ø], [i]. [u] has been used in the piece as part of Martin Luther King’s name and a signifier for death. Therefore, there are three death phonemes and three life phonemes, combined with water and fire.

²³⁴ It is inconvenient that *pluie* should appear in the movement before *vie*, but given the former’s transformation into the latter a page later and the general theme that has been building in this movement, I remain convinced that [i] stands for the latter.

²³⁵ Measures 33-36.

²³⁶ “Partiel ou provisoire, ce dernier commentaire n’est pas convaincant, car il laisse de côté d’importants aspects de nos themes.” Measures 35-36.

²³⁷ Measures 38-40. In this section, there are many more instances of *appel bruyant* than *doux appel*. I think that the abundance of “life” in this section helps account for the beginning of the quotation of the second movement in measure 44.

²³⁸ “Mais pourtant les themes sont là.” Measures 38 and 39. This is much harder to hear than the first part of the bass speech, and does not seem to reference anything other than the re-entrance of [o] into the vocal texture.

development of fire and water materials, and the beginning of the recapitulation of the second movement.

I have marked the section that I have described above as a fire-dominated section despite the presence of chord 2 and a few references to water in the text.²³⁹ The prominence of the loud/soft call text, coupled with chord 4 and the D \flat -E \flat oscillation suggest that fire has primacy over water in this section. As I have discussed, however, the opposition between life and death, which tips towards life as the section ends, has dominated the movement up to this point. The next section, denoted as a development of fire and water materials, takes the music from *O King* and sets very different textual material to it.

At rehearsal D, the singers come together on [i], and then become independent again, singing combinations of [o], [ø], and [i] for three measures. It is important to note that death and blood are not represented in this group. Berio is preparing for the resurrection of the second movement, and reinforces this theme with a quotation from Berg's violin concerto, which is about death, but also "the hope of resurrection." When the familiar pitch cycle enters the texture, it is accompanied by the words "feu" and "pluie douce."²⁴⁰ In measure 47 these words give way to the familiar *doux appel* and *appel bruyant*, but also the new phrases "bois pourri" and "bois dur." These latter words come from the same story (M. 9) and translate to rotten wood (therefore signifying death) and hard wood (signifying life).²⁴¹ The entire section up to the end of measure 55, where the basses comment on the progression of the movement, moves between the

²³⁹ It begins at measure 29, and ends at measure 42 (rehearsal D).

²⁴⁰ Measure 44. "Pluie douce" is a reference to the soft rain found in the dry season. This text was found in the development section of the first movement, and refers to fire despite being water-based.

²⁴¹ In the story, the hero was to answer the call of the hard wood, but not that of the rotten wood.

phonemes that represent life and death and the two kinds of wood that also represent life and death.²⁴² All of this suggests continued emphasis on resurrection.

Resurrection is explicitly referenced in the next statement from the first bass in measure 55: “everywhere, moreover, the themes reverse the values of their terms according to whether they postpone death to ensure the resurrection.”²⁴³ This has great import to the material I have been discussing. The ‘themes that reverse their values’ statement could refer to the elements of fire and water, which have both undergone transformations of this kind during the piece. This is germane to the fifth movement because fire materials have dominated as the piece has built up towards *O King*. Clearly the element that was destructive in the first movement now plays a more constructive role.²⁴⁴ The bass’ statement could also imply that the renewed interest in resurrection comes from a reversal of the prevalence of death-based text and imagery throughout *Sinfonia*.

The second bass has a much more opaque statement that is made at the same time as the first bass’. He says that “any contradiction should be resolved before completing a temporarily final order (in Vienna it is said “permanently provisional”).”²⁴⁵ Osmond-Smith suggests that this statement is one where Berio is deliberately obscuring meaning past the point of comprehension, and I’m inclined to agree.²⁴⁶ The only explanation I can offer is that the recapitulation of the third movement is gathering momentum at this point, and the quick movement between

²⁴² Towards the end, *eau celeste* and the two different kinds of rain make an appearance, but they are overshadowed by the life and death references.

²⁴³ “Partout, ailleurs, les themes inversent la valeur de leur termes selon qu’il s’agit de retarder la mort ou d’assurer la résurrection.”

²⁴⁴ I will discuss how water and fire are represented in the music in the next section.

²⁴⁵ “Avant de terminer d’une façon provisoirement definitive (à Vienne on dit “définitivement provisoire”) il faudrait rounder quelque contradiction.”

²⁴⁶ Osmond-Smith, 87. He actually says that the first bass’ statement is indecipherable as well. I do not agree on that point.

quotations from Mahler and Ravel causes the ordering of references to be incorrect.²⁴⁷ Also, Mahler has strong associations with Vienna, and Ravel's *La Valse* is a paean to the Viennese Waltz.²⁴⁸ Regardless of whether or not this was Berio's intention, the meaning of the second bass' statement is obscure.

After this interruption, the first soprano starts to sing the narrative and is joined by the rest of the female singers and the first tenor five sixteenth notes later. Instead of the material from M.124 that we have become accustomed to, Berio presents text relating to M. 2 and M. 125.²⁴⁹ This section, lasting from measure 57-74, is accompanied by a few phonemes and many dental rolls and whispered speech sounds.²⁵⁰ In this case, [i] returns to being a signifier for water (as *pluie*) because it is presented in close proximity with [tk], which, in the first movement was a call for rain (and inspiration). With that in mind, the phonetic content of this section points to the opposition between fire and water. Death is still represented, in an implicit way, by the continuing pitch cycles of *O King*.

²⁴⁷ The material from *La Valse* at rehearsal E comes after the quotation from *Daphnis et Chloe* in the third movement, but comes before it here. From a chart by Osmond-Smith (82).

²⁴⁸ This is one of the cases where Berio changed Lévi-Strauss' text (adding the parenthetical clause about Vienna) to comment on what is happening in the music.

²⁴⁹ These occur in very brief fragments in the first movement. M. 2 describes the origin of water and funeral rites, whereas M. 125 is about the origin of rain and storms. In the former, a child witnesses his mother being raped by a member of her tribe (and therefore a 'brother'). He tells his father, who kills the offending tribesman and strangles his wife. Because he does not want to let the village know what he has done, the man buries his wife at the foot of his bed (he is helped in this endeavor by four different species of armadillo). The young boy searches for his mother and turns into a bird to make this search more efficient. While in this form, he defecates on his father's shoulder. A tree grows from that place on his shoulder and he is forced to leave the village. Everywhere he rests, the tree causes water to spring up, until finally it disappears. He stays in this lush land, and is joined by his friend. They make ornaments and instruments, which they take back to the village. The new chief (who is the man's father) accepts them, but the other chief demands all their ornaments and kills those who do not accede. M. 125 is a story about a group of hunters who kill a tapir but do not share the meat with the hero, leaving him with only the paws. He is angry and so climbs a mountain in his newly invented war-paint and calls the men of the village out by making pig sounds. He then causes a storm and thunderbolts to hit them, killing all. (Lévi-Strauss, 49-50, 208).

²⁵⁰ The phonemes are, in order, [ø], [i], [tk], [i], [ø], [i], [o], [y], and [ə]. The last two of these correspond with the word "nourriture."

One of the questions not addressed by any of the previous analysts is why this text is set to the music from the second movement. The words that are sung about the myth are “un fils privé de nourriture” and “un fils privé de mère.”²⁵¹ I believe that the most compelling reason for this setting is that both these phrases have to do with loss—the son has lost his mother in one, and the son has no food in the other. The second movement of *Sinfonia* also deals with loss. In this way, the music from *O King* and this text is linked to both the fire and water material, and the overarching theme of death.

Berio stops using M.2 and M.125 in measure 77, as a new pitch cycle from *O King* is beginning. Concurrently, he begins a dual narrative from M.1 and M. 124 that includes the stories from those myths up to the punishment after the rapes, at which point Berio enumerates similarities between the two stories.²⁵² It is important to note that, while the material from the previous myths was sung, this material is spoken, with only one phrase being echoed in the *O King* melody: “nid des âmes.”²⁵³ This is an important correlation as the presence of this ‘nest of souls,’ and the hero’s impossible escapes from it, are the main reason that Lévi-Strauss thinks that this myth has a theme of resurrection.²⁵⁴ Thus, the life-death opposition that has been developing in the movement continues, and contributes to the topic of resurrection that was humorously referenced in the third movement.²⁵⁵

²⁵¹ Lévi-Strauss, 209. These words are not even from the myth text, but rather the analysis that follows that shows how the stories are related.

²⁵² The straightforward narratives last from rehearsal G (measure 74) to measure 83. The enumeration of similarities lasts from measure 85 to measure 103. It is interesting to note that the narrator of M.1 (first tenor) is given the stage direction “calm,” whereas the narrator of M.124 (first bass) is given the stage direction “with anxiety.” I suggest that this is because M. 124 no longer relates to the way water and fire function (they are depicted as constructive and destructive, respectively).

²⁵³ This translates to “nest of souls,” and refers to the “aquatic region of souls” from which the hero steals instruments. This text occurs in the first soprano in measures 81-82.

²⁵⁴ Lévi-Strauss, 189.

²⁵⁵ It was explicitly in the text in the last section of the third movement, and implicit in that the Mahler symphony is named “Resurrection.”

The phonetic undergrowth of this section is quite thorny, with layered appearances of [ø], [i], [e], [a], and [o], frequently in opposition.²⁵⁶ This profusion of phonemes lasts from measures 78-83 (ending with [ø] and [o] stacked vertically), and then thins out dramatically as Berio begins to build up the words “héros tué.”²⁵⁷ In addition to the [e] and [o] that make up the vowels of *héros*, Berio includes the consonant in the form of a rolled [r]. He also includes [tk], which followed the first mention of the dead heroes in the first movement, and led to the instrumental section that would become the monody. In the fifth movement, it comes before the mention of dead heroes, but still points to the impending monody section.²⁵⁸

Once the words “héros tué” have been established, the phonetic content again becomes focused on juxtaposing opposing elements. The phonemes [o] and [ø] are placed next to each other, and followed by [a] and [i]. This section concludes the retelling of the two myths and acts as the beginning of what I have marked the “monody” section, because it does not have a clear allegiance to either water or fire.

In the previous section, fire, water, death, and life have been featured prominently in the text. There has been a balance in the presentation of the phonetic material, ensuring that nothing dominates. Opposing forces are most often placed together, either horizontally or vertically. The music from *O King* has been used to highlight words and phrases from the myths—specifically ones dealing with loss or resurrection. Resurrection, which was implicit in the third movement with the use of Mahler’s Symphony no. 2 (called the “Resurrection Symphony”), was

²⁵⁶ That is, [ø] will be consecutive or concurrent with [o], and [i], whose meaning is more nebulous here, but has probably returned to ‘life,’ is placed next to [a] and [e], which both represent blood/death.

²⁵⁷ This process lasts from measure 84-92, where the listener hears the phrase in full. The group declamation of [o] perhaps also signals that the myths are water-based texts.

²⁵⁸ There are also brief instances of [a] and [ø]. This keeps them active in the texture.

not fully realized until the re-entrance of the second movement; it was temporarily resurrected.²⁵⁹ The third and fourth movements are also resurrected, in a more fragmentary way. It starts to become clear, at this point, why Berio changed Lévi-Strauss' text of "Indians killing/killed" to "Heroes killing/killed."²⁶⁰ The focus on 'dead heroes' is not simply restricted to Martin Luther King, as Altmann suggests, but to all the sources of inspiration that Berio has drawn from. The heroes of the myths from the first movement, the civil rights martyr from the second, the parade of dead composers (and, to be fair, some living) from the third—all of these have been resurrected by art. The fifth movement provides an answer to the questions about the social value of art that is raised by the narrator of third movement. Can it stop the wars? Perhaps not, but it can raise the dead.

The promise of resurrection is limited, however, and as the monody starts and the restatement of *O King* ends, the topic of the myths turns to mortality. The first is one line from a myth about the cultivation of plants.²⁶¹ The second soprano sings of a man who fell in love with a star.²⁶² Their union is bounded by his death, and she, being immortal, returned to the sky. This myth is followed by a longer excerpt from the Bantu myth that I discussed earlier. The myth discusses *L'esprit créateur* (the 'creative spirit') who decided that men would be immortal but was thwarted by an evil spirit who reached them first, telling them that they would die. Man

²⁵⁹ Berio says in the third movement that there had been "hope of resurrection." This hope is carried out in the fifth movement.

²⁶⁰ Lévi-Strauss uses this text in a table on page 209.

²⁶¹ In essence, it's a water myth, but all we hear is the very beginning.

²⁶² This myth is labeled M. 87 and tells of a man who, sleeping outside, falls in love with a star who turns into a beautiful woman and marries him. He hides her in a gourd until his brother discovers her, at which point they live together openly. The Indians at the time ate rotten wood (which signifies death), but the star-woman persuades them to eat maize instead. Meanwhile, two young boys kill and eat an opossum and are turned into old men (and changed back again by a magician). The star-woman teaches the villagers how to plant maize. She returns to the sky after her husband's death. It is interesting that Berio chose this version of the story, with its episode of the boys who grow old and are returned to youth, as it reflects on the resurrection theme and the fact that in the existential moment of the third movement, the hero-composer says that art "can't make the old younger." (Lévi-Strauss, 165-166).

believed this, and so he did die. The creative spirit provides man with another spirit who gives them something as a consolation, but the narrative is lost as the monody becomes denser.²⁶³ This myth and the English text “Listen, are you going already? Let me see your face once more,” underline the fact that the moment of resurrection is over. Underneath these texts are consonants that will make up the vocal part of the monody, and very occasional instances of [i], [e], [u], [a], and [o]. There is now a focus on the phonetic material that signifies death.²⁶⁴

The piece ends with a string of phonemes ([a], [o], [u]) that seem to link water with death, followed by an oscillation between [e] and [i] that builds into the word “*péripétie*.”²⁶⁵ This is now the last section, marked in Table 6 as “water.” There is a hint of fire material in the music, as I will discuss in Section 6.2, but that element has been removed from the text. The phonetic material continues, changing to the constituent phonemes of *héros tué*. The piece ends as the first movement did, with a quiet and static reflection on the dead heroes who inform *Sinfonia*.²⁶⁶

But what did the creative spirit give to man as a consolation? That is certainly a matter for interpretation, but I think that Berio is suggesting by his choice of words (“l’esprit créateur” in particular) that the consolation prize was art, which would grant man a chance of a temporary resurrection and, if he was particularly skilled, a form of immortality.

The text of the fifth movement delicately balances life, death, fire, and water in order to create a moment of agreement during which resurrection might be possible. Berio’s use of the

²⁶³ The myth narrative takes place from measure 105-128.

²⁶⁴ The presence of [o] is curious, but possibly refers to the fact that water is now destructive. Fire referents are entirely absent.

²⁶⁵ Measures 146-151.

²⁶⁶ The issue of the meaning of *péripétie* is a little thorny. Osmond-Smith declines to go into it, saying only that *péripétie*: *héros tué* underlies the work (Osmond-Smith, 89). Altmann refers to it as an “unexpected event” and “twist of fate” in order to support his theory of the Martin Luther King assassination being at the heart of the work (Altmann, 51). The word can denote a twist of fate, usually in a story, but can also refer to a simple episode. It is the latter meaning that I think fits this piece—*Sinfonia* is an episode in the after-lives of the dead heroes.

reference myth (M. 1) not only points backwards to the first movement, but also solidifies the status of water as detrimental and fire as beneficial. It also links these two elements to death and rebirth, which makes the fifth movement textually cohesive. In the narrative of the hero-composer struggling with inspiration, this movement shows how he uses the materials from the previous four movements to create a balanced piece. His emphasis on resurrection perhaps points to the fact that he is coming to an understanding about the power of art.

6.2 MUSICAL ANALYSIS

The fifth movement is primarily made up of materials from the other movements. I will use linear analysis to show how some of the structural materials from the first movement help to define important moments in the fifth.²⁶⁷ I will also discuss the importance of chords 1 and 2 to the movement as a whole, despite the fact that they appear in static textures far less often than in the first. Finally, I will look at the climactic section and examine the reasons why this movement feels complete while the first movement does not.

During this analysis, I will discuss important elemental connections between the music and the text, and also look at how the quoted music deviates from the source materials. Furthermore, I would like to postulate that *O King* in the center of this movement serves the same purpose of the Mahler Symphony in the third movement: it forms the foundation from which the harmonic materials and other quotations spring. In this way the second and third movements become even more closely linked in retrospect.

²⁶⁷ I carried out this analysis in the same way as in the first movement. For the monody section (J-N), I used the pitches of the peaks and troughs of the waveform oscillations, which are the most present of the foreground features, as the basis for my analysis.

6.2.1 Motivic Analysis

The first section (labeled as Fire in Table 6) is one of the most important in understanding the narrative function of the fifth movement.²⁶⁸ It combines four elements from the first and fourth movements.²⁶⁹ Berio takes the last chord of the fourth movement and uses it as a *fortissimo* punctuation mark to open and close the section, as well as individual phrases within. He also takes the D \flat -E \flat oscillation that was so prominent throughout the fourth movement and mixes it into the piano's angular material. This angular material is clearly related to the kind of writing most prevalent in the monody section of the first movement, including the rapid oscillation between two pitches. In Figure 21, I have provided a comparison between a part of the monody of the first movement (shown already in Figure 7) and measures 6-8 of the piano part of the fifth movement.²⁷⁰ The oscillation between pitches is clear, and even has similarities in note choices.²⁷¹ I have also outlined the progression of the D \flat -E \flat oscillation, an instance of the notes of chord 1, and the chord from the end of the fourth movement. The effect is to recall the material from the end of the first movement while incorporating music from the fourth.

²⁶⁸ The narrative arc of the hero-composer, to be precise.

²⁶⁹ These two movements constitute the piece that the composer of the narrative is writing. The fourth movement is more of a sketch—an attempt to synthesize material.

²⁷⁰ The chord from the fourth movement has undergone a slight change in this instance, adding an E \flat on top and changing the F to an F \sharp . I believe that Berio is changing the chord to give it more notes in common with chord 1, which sets the latter up for its prominence in measure 13.

²⁷¹ The D-E \flat that was so prevalent in the monody section of the first movement is represented here, as is the E \flat -E.



Figure 21. Comparison between the monody of the First Movement and the opening of the Fifth.

Berio SINFONIA
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Berio includes and extends the flute solo from the end of the first movement to strengthen this feeling of restarting where that movement ended.²⁷² It still revolves around F and A \flat , with the occasional dip to the F \sharp below.²⁷³ Concurrently, the first soprano sings the words of the fourth movement with inflections of the flute melody that become more pronounced as the

²⁷² See Figure 9 for the flute solo from the end of the first movement. Altmann mentions this connection on page 51 and Berio supports the idea that movement five is a continuation of the “suspended development of the first” (Luciano Berio, *Two Interviews*. (New York: Marian Boyars, 1985), 108). Also, it is probably not coincidental that the two soloistic instruments from the end of the first movement begin this movement as soloists (complete with similar material). As the piece finally ends, these same instruments resurface, and while they are supported by other voices, the soloistic quality of these lines focuses the ear’s attention on them once more.

²⁷³ This is shown as β of Figure 22.

The musical score is divided into three sections: Fire, Water/Fire, and Fire/Water. Each section features a vocal line and a piano accompaniment. The Fire section includes a vocal line with a long note and a piano accompaniment with a series of notes. The Water/Fire section includes a vocal line with a long note and a piano accompaniment with a series of notes. The Fire/Water section includes a vocal line with a long note and a piano accompaniment with a series of notes. The score includes various musical notations such as notes, rests, and dynamic markings.

Section: Fire

Water/Fire

Fire/Water

The image displays a musical score for a string quartet, consisting of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into four systems, each marked with a bracketed label: F, G, H, and F. The first system (F) shows a complex arrangement of notes and rests across all four staves. The second system (G) features a prominent melodic line in the first staff, with other staves providing harmonic support. The third system (H) continues the melodic development in the first staff. The fourth system (F) concludes the section with a final chordal structure. The notation is precise, with clear indications of pitch, rhythm, and dynamics.

The image displays a musical score for a monody, consisting of two systems of staves. The first system contains four staves, and the second system contains three staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' and 'f'. There are also labels 'I' and 'J' in boxes, and a 'Monody' label with an arrow pointing to a specific staff.

System 1:

- Staff 1 (Top):** Contains a series of notes, including a half note G4, a quarter note A4, and a half note B4. It features a dynamic marking 'p' and a bracketed section.
- Staff 2:** Contains a series of notes, including a half note G4, a quarter note A4, and a half note B4. It features a dynamic marking 'p' and a bracketed section.
- Staff 3:** Contains a series of notes, including a half note G4, a quarter note A4, and a half note B4. It features a dynamic marking 'p' and a bracketed section.
- Staff 4:** Contains a series of notes, including a half note G4, a quarter note A4, and a half note B4. It features a dynamic marking 'p' and a bracketed section.

System 2:

- Staff 1 (Top):** Contains a series of notes, including a half note G4, a quarter note A4, and a half note B4. It features a dynamic marking 'p' and a bracketed section.
- Staff 2:** Contains a series of notes, including a half note G4, a quarter note A4, and a half note B4. It features a dynamic marking 'p' and a bracketed section.
- Staff 3:** Contains a series of notes, including a half note G4, a quarter note A4, and a half note B4. It features a dynamic marking 'p' and a bracketed section.

The score is written in a single system, with the first system containing four staves and the second system containing three staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' and 'f'. There are also labels 'I' and 'J' in boxes, and a 'Monody' label with an arrow pointing to a specific staff.

The musical score is divided into two main sections: a piano introduction and a vocal melody.

Piano Introduction: The piano part begins with a series of chords and single notes, marked with a piano (*p*) dynamic. The right hand plays a sequence of chords, while the left hand plays a series of single notes. The introduction concludes with a final chord marked with a forte (*f*) dynamic.

Vocal Melody: The vocal melody is written in a single staff, marked with a piano (*p*) dynamic. It begins with a series of notes, followed by a long, sustained note marked with a forte (*f*) dynamic. The melody concludes with a final note marked with a piano (*p*) dynamic.

Performance Instructions: The score includes several performance instructions, including "K" and "L", which likely refer to specific performance techniques or editions.

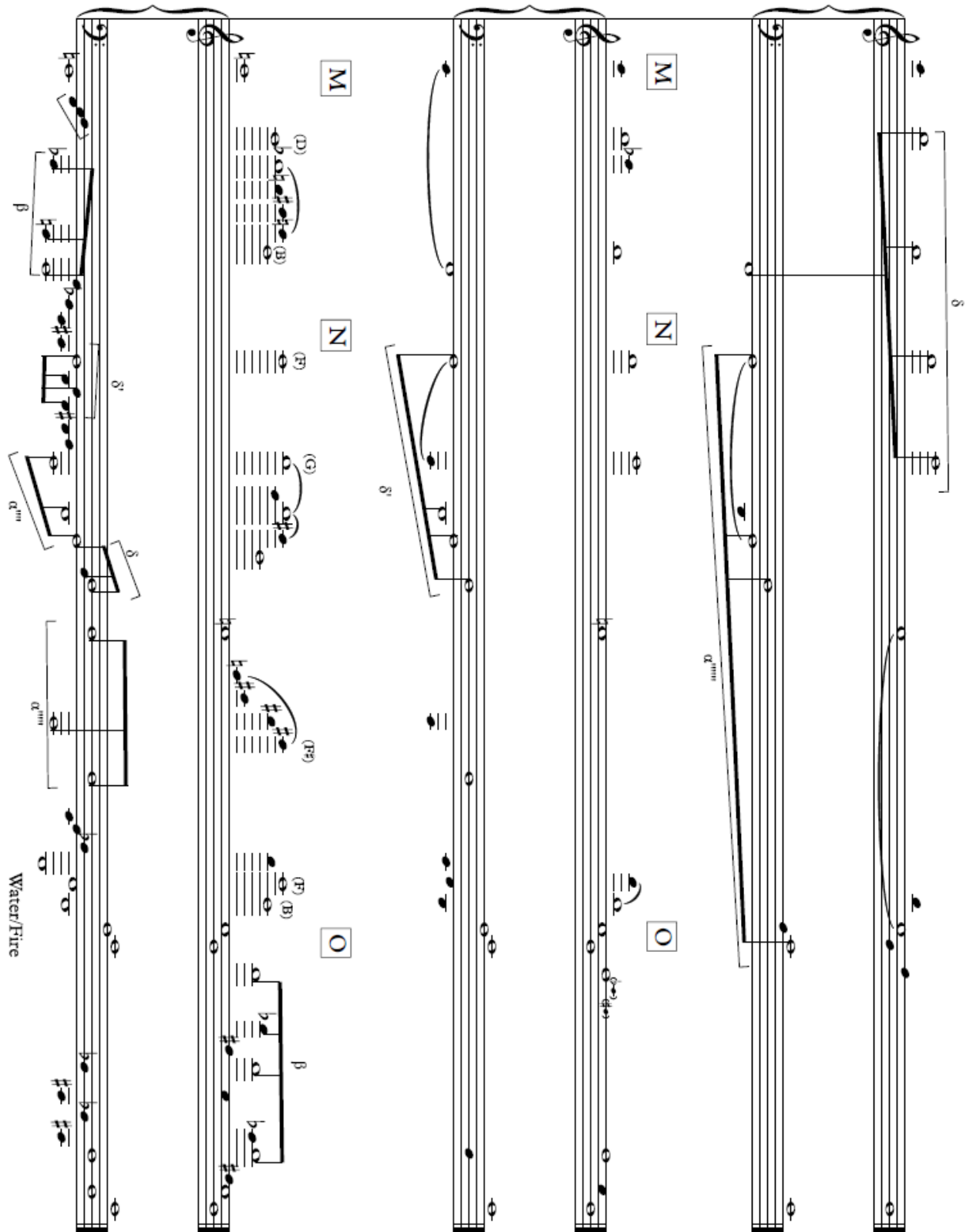


Figure 22. Linear Analysis of the Fifth Movement

section continues.²⁷⁴ While the flute is centered around F and A \flat , however, the voice touches on G and E (which will be important for the large-scale picture of the piece) and A and C.²⁷⁵ Both of these pitch oscillations are picked up and expanded upon by the clarinet and saxophone from measures 10-16.²⁷⁶

Berio uses a form of one of the structural indicators from the first movement to close this part of the piece and usher in the D \flat -E \flat oscillation in the voices. In Figure 22, I have provided a linear analysis of the movement. In α , on both the foreground and middleground levels, I have bracketed the notes D, A, and E, which act in a similar way to α from Figure 5 (D, C, G).²⁷⁷ I will discuss versions of this motive that all have the same function throughout this movement to show how an important structural indicator from the first movement is used in the fifth.²⁷⁸

I have denoted this section as a ‘fire’ section despite there being hints of chord 1, which was mostly found in the water sections, because the preponderance of the material is from fire-related portions of the piece: the flute’s oscillations relate to the fire section from the first movement, where instrumental oscillations provided a backdrop for the voices; the piano part is very angular, which was a trait of the fire music; and the material from the fourth movement is all fire-based. Chord 1’s appearance at the beginning of the movement, even in a fractured state, suggests that it still retains its function as an opening chord.

²⁷⁴ Osmond-Smith discusses this on page 77. He says that by measure 6, the lines basically echo one another, and I agree with his analysis.

²⁷⁵ This happens in measures 3 and 9, respectively.

²⁷⁶ Osmond-Smith points out that those instruments were also used to provide oscillations in the fire section of the first movement (77).

²⁷⁷ The order of the notes in this case is different enough to provoke questions, but the function of the motive is the same.

²⁷⁸ It is also interesting to note that the D-A movement in the bass at the beginning of this section corresponds to motive α'''' on page 4 of Figure 5, and that the downwards half-step motion that can be seen on the top level of the first and second pages corresponds to ζ' on the third and fourth pages.

The next section, which combines fire and water materials, begins at measure 13 with a statement of chord 1.²⁷⁹ Above this, the flute, clarinet, and saxophone continue to oscillate between F-A \flat , E-G, and A-F, respectively.²⁸⁰ Concurrently, the keyboard and harp play angular motives that reinforce the notes of chord 1, but give them a fire connotation due to the way that they are presented. At measure 16, all that is left is an oscillation in the piano and harp between C and B, which Osmond-Smith suggests, and I agree, is supposed to stand in for chord 2.²⁸¹ What is interesting is that in this movement, the relative durations of the chords seem to have been reversed. Whereas in the first movement, chord 1 would usually be significantly shorter than chord 2, here the opposite is true.²⁸² Immediately after this, there is a restatement of chord 1 that gradually transitions into a chromatically filled-in fifth—another stand-in for chord 2. Again, the first chord has a longer duration than the second, although it is less clear-cut this time due to the slow movement to chord 2.

At rehearsal B, and marked in Figure 22 as β' , the flute starts to oscillate between G and E, strengthening the move away from F-A \flat that was presaged by the voice in the first measures of the movement. Concurrently, the voices return to the D \flat -E \flat oscillation (again marked with ϵ), but this time all finish together on the F, completing the phrase that begins the fourth movement of the Mahler Symphony, giving the fourth movement closure, and almost silencing that material.²⁸³ This is followed by the last notes of the second movement, which makes the

²⁷⁹ This is probably the first time a listener will draw a parallel between the musical materials of the first and fifth movement.

²⁸⁰ Osmond-Smith helpfully points out that these notes complement the pitches in chord 1 and, with the B from the piano, help to achieve chromatic completion (77).

²⁸¹ Ibid, 77.

²⁸² An important exception to this is the end of the first movement, where chord 2 is given far less time than chord 1. This is one of the things that makes that movement feel incomplete.

²⁸³ This is marked as ϵ' near rehearsal B on the middleground of page 1.

connection between the D \flat -E \flat -F of the fourth/fifth movement, and the F-E \flat -D \flat of the end of the second, explicit.²⁸⁴ The D \flat -E \flat oscillation surfaces briefly one more time, at measure 31, and is completed by the F that starts the recapitulation of *O King*.²⁸⁵ After that, the material from the fourth movement, with the exception of the rapid vocal sounds, disappears from the fifth until the very end.

Another feature of this section of the movement is the emergence of punctuating triple-*forte* exclamations from the percussion, brass, and flutes. I have summarized the progression of this figure in Table 7. By measure 47, the attacks serve to show structural points in the pitch cycle of the second movement.²⁸⁶ Before that, the attacks highlight important introductions or conclusions of ideas and materials. These occurrences become more spread out as the movement progresses, and, as the cycles of *O King* continue, become obscured by the increasing density of the instrumental parts. Taking that into consideration, it is clear that this movement, up to measure 41, constitutes an exposition of the materials that the composer plans to use, and the portion of the piece up to the monody section serves to develop them.²⁸⁷

After the first completion of the D \flat -E \flat -F material, and the second of the punctuating exclamations, chord 2 finally appears in a clearly recognizable form.²⁸⁸ The vocalists, reinforced by the piano and harp, sing this chord until rehearsal D. Within the rules that were set in the first movement, this introduction of chord 2 is problematic as it was not immediately preceded by

²⁸⁴ This provides extra evidence for the idea that the second and fourth movements are symmetrically placed. Osmond-Smith mentions the completion of the fourth movement material on page 78.

²⁸⁵ I have marked this in the reduction as ϵ' on the foreground and middleground levels of page 2 of the reduction.

²⁸⁶ Osmond-Smith mentions this on page 81, saying that they “solidify their previous function as markers of significant structural events.” He does not mention what these events are, even going so far as to say that the earlier piccolo attacks are independent and “non-systematic” (78).

²⁸⁷ The monody section does develop the Hindemith quotations, the idea of the monody from the first movement, and, to a small extent, chords 1 and 2.

²⁸⁸ Measure 33.

chord 1, and the texture above it is muddled by the inclusion of chord 4.²⁸⁹ While it undoubtedly pops out of the texture for listeners, the fact that it does not have the expected parameters, and that the music is full of short notes, makes this a volatile section.²⁹⁰ The moment passes without the resolution that chord 2 provided in the first movement, and the feeling of unease is compounded by the continuing quotations from the third movement. At rehearsal D, chord 1 is reasserted in a texture that is similar to that of rehearsal C from the first movement.²⁹¹ This quickly resolves to chord 2, which is presented in a less frenetic manner, becoming a supporting texture to the pitch cycle of the second movement.²⁹²

Table 7: Punctuating Attacks in the Fifth Movement.²⁹³

Measure	Order of Entrances	Correlations
24	Picc/Perc	Beginning of third movement re-quotation, first instance of chord 4.
27	Picc/Perc; Picc/Br	Completion of the material from the fourth movement.
33	Picc/Br; Picc/Perc	Texture is taken over by chord 4.
36	Picc (+Fl from here on); Perc; Br	First solo spoken narrative (first bass).
41	Br; Perc; Picc	First time the voices have all been silent. The beginning of the fire/water development.
47	Perc; Br; Picc	Structural point in <i>O King</i> pitch cycle.
52	Br; Picc.; Perc	Structural point in <i>O King</i> pitch cycle.
60	Br; Perc.; Picc	Structural point in <i>O King</i> pitch cycle.
69	Picc; Br; Perc	Structural point in <i>O King</i> pitch cycle.
75	Picc; Perc; Br	Structural point in <i>O King</i> pitch cycle.

²⁸⁹ I have shown in the reduction at γ (on page 2) where this full explication of chord 4 appears, and how it is preceded by an F \sharp -B that is decreased to F \sharp -B \flat in the opposite way that the F-A \flat of the first movement was enlarged to become the F-A of the second.

²⁹⁰ It is probable that these rapid repeated notes are a relic from the first movement. There, the repeated notes serve to keep the movement going through the static textures (see Table 4). Here, they perform a similar function, but also add an anxious tenor to the piece.

²⁹¹ Ibid, 78. The texture is made up of oscillating instruments swapping the notes of chord 1 back and forth.

²⁹² The proper chord 1 to chord 2 progression could be seen as a new beginning (as in the first movement) that precedes the resurrection of the second.

²⁹³ Picc/Perc means that the two played concurrently, while picc;perc means that the two played consecutively. It is interesting to note, although not particularly pertinent to my topic, that Berio does not use the same combination twice consecutively, and uses every iteration but Perc; Picc; Br.

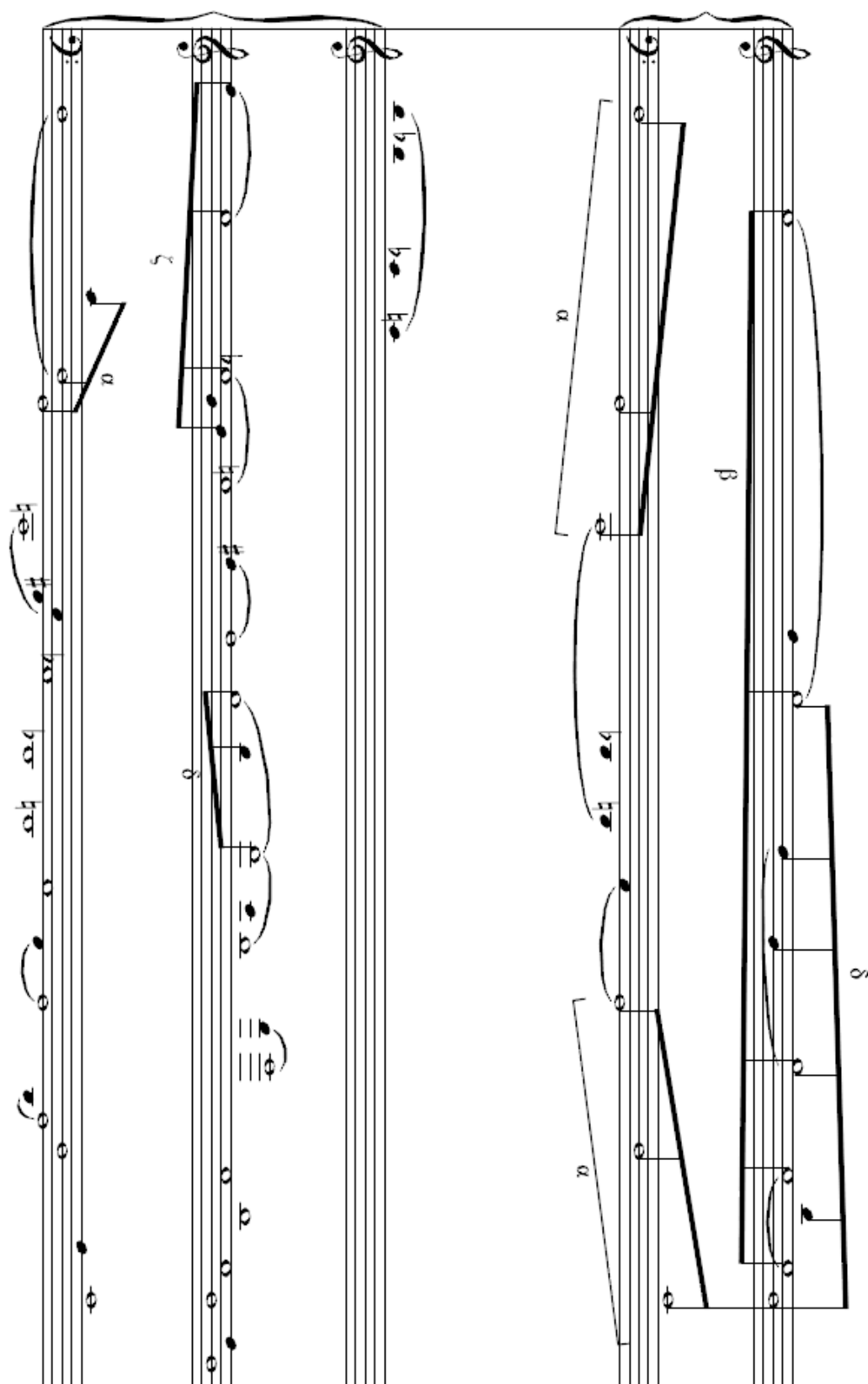


Figure 23. Movement Five – Higher Levels of Reduction.

In the reduction (Figure 22), several things are happening at the background level. Bracket ζ shows the E-D of chord 1. In Figure 23, I have reduced the texture even further, and it is clear that E and D are very important pitches-classes from the beginning to this point.²⁹⁴ At the same time there is a movement by descending fourths from A-E-B, which is the same pattern as α (marked α''). Again, there is a structural correlation here, as this pattern ends as the music from the second movement begins.²⁹⁵ Where α ended as the recapitulation of movement four began, so α'' ends where the recapitulation of the second movement begins. Concurrently, there is a large-scale progression from C-D-G, marked α''' on the foreground and background levels of the second page that ends just as the majority of the orchestra plays a loud and recognizable quotation from the Mahler symphony.²⁹⁶ This marks the first time that the third movement has asserted itself in the music, as the other quotations have been played by one or two instruments and generally heard as textural.

Another interesting aspect of this moment in the piece is that the Mahler quotation completely obliterates any sense of the progression of the second movement. This observation, plus the existing quotation fragments that summarize the third movement, and the ever-increasing textural density up to measure 98, makes me think that this middle section of the piece is a collage. It has the parameters of the third movement in terms of the ordering of pieces and the gradual obliteration of the text, but the text is different. Here *O King* serves as the foundation for the collage, and Berio juxtaposes Martin Luther King with Mahler.²⁹⁷

²⁹⁴ I will discuss the higher levels of reduction at more length later.

²⁹⁵ One could also view this as A-E-D (in the bass), but I think that is less convincing.

²⁹⁶ Measure 59. C-D-G does not keep the same fourth progression, but uses the same notes as many instances of this motive in the first movement. It also opens up the range in the same manner as many of these similar motives. The Mahler quotation occurs in measure 145 of the third movement and is the first reprise in the scherzo. It stands out partially due to the loud descent that leads to the *col legno* strings.

²⁹⁷ There are actually six 'dead heroes' mentioned in this section if you count the text and many more if each quotation's composer is added.

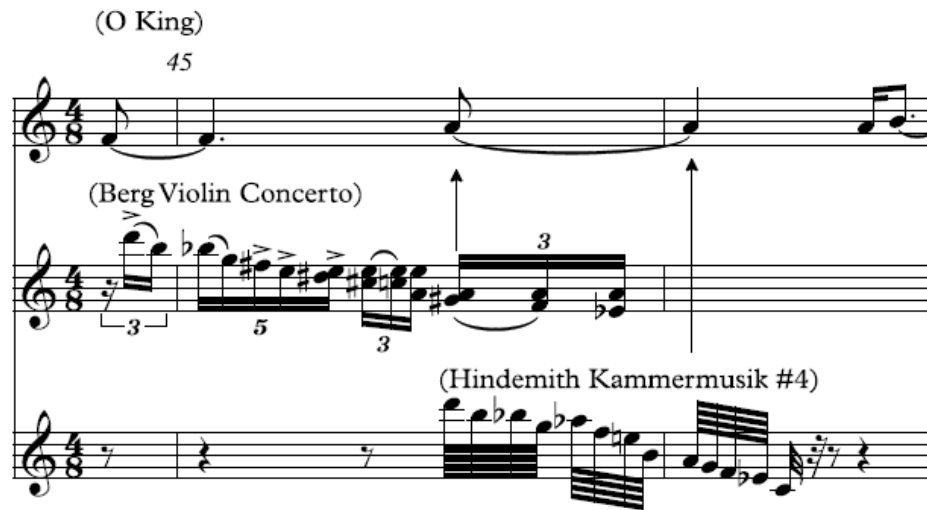


Figure 24. Links between Musical Lines in the Fifth Movement

Berio SINFONIA

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The first statement of the pitch cycle of the second movement coincides with quotations from Berg and Hindemith. As in the third movement, both of these quotations link together with the underlying text (see Figure 24), which supports the idea that *O King* is now the foundation for the collage. As the movement progresses, however, this correlation becomes rarer, especially as the texture becomes denser. The exceptions to this are the Hindemith quotations, which reliably link to *O King*.

The texture itself also supports my supposition. David Osmond-Smith provides a chart that shows the harmony through each cycle of the pitch series.²⁹⁸ He makes it clear that the

²⁹⁸ Ibid, 80.

harmonic material is linked by common pitches to the music from the second movement.²⁹⁹ Examples of this include the B and C# from the pitch cycle which connect to chords 2 and 1 respectively.³⁰⁰ The harmony becomes denser (and begins to include the external pitches from the second movement) until, by measure 92, there are series of clusters that mask the pitch series, much in the same way as massive clusters obliterated the Mahler symphony in the third movement.³⁰¹

It is clear that Berio has taken the structure and process from the third movement and condensed it, replacing Mahler with the music from the second movement. *O King* surfaces from amongst different quotations, some of which take up most of the orchestral resources (in the case of the Mahler quotation in measures 59-60), and is covered by other harmonic entities that grow from chords 1 and 2 into clusters. Sometimes, as with the third movement, the melody is re-orchestrated, and instruments or other voices pick up the pitch series when the first soprano falters.³⁰² By measure 96, the music from the second movement travels from the voices to the violas, then the violins, back to the violas, then to the voices again, supported by staccato attacks in the woodwinds. The last partial statement ends with an oscillation between the D and C# of the third section of the cycle, which, as I discussed in Chapter 3, is a crucial moment in the back-and-forth of the whole-tone areas.³⁰³ The fact that the recapitulation of the second movement

²⁹⁹ He also mentions that there is a focus on chromatic completion (80).

³⁰⁰ It should be noted that chord 1 rarely leads to chord 2 in this section, and that the listener is still listening for a clear shift from one to the other (as in the first movement).

³⁰¹ On page three of the reduction's foreground level, I have bracketed places where the *O King* pitches are totally unobstructed. These mostly consist of F-A and D-C#, which, as I mentioned in Chapter 3, are structurally important to the pitch cycle.

³⁰² An example of this can be found in measure 54, where the first soprano drops from her B to a D#, which is not in the cycle (she does this while singing the word "sang"). The second soprano picks up the line and carries it through to the next measure, where the first soprano reasserts herself.

³⁰³ The D is part of one whole-tone group, the C# is part of the other, and the third sub-section of the cycle contains a point that blurs those two groups by including the C# before the D.

ends here, in a moment of uncertainty, keeps the tension high, and helps to keep the piece moving into the monody section.³⁰⁴

In terms of the elemental content of this section, *O King* most strongly represents fire, while the quotations and chords 1 and 2 generally signify water.³⁰⁵ The focus of this section, as I mentioned earlier, is on the resurrection of the dead heroes, and so death still plays a large part in the texture.³⁰⁶ The idea that water is acting as a destructive force is solidified here, as musical quotations and harmonies that are associated with it obliterate the fire-based text.

The hero-composer, who is continuing this movement from the end of the first with material from the fourth, takes the idea of collage and reworks it so as to incorporate his material from the second movement. He continues to use music and text from the first and third movement and, at the height of uncertainty, suddenly expands the ideas of oscillation that have been prevalent throughout this movement to evolve into the monody.³⁰⁷

While this movement utilizes structural indicators that are similar in form and function to those from the first movement, the feeling is totally different. While there are still a few stops and starts, they do not feel like re-initializations in the same way as those from the first movement. In fact, the flow of the piece feels more like the third movement, with its surprising juxtapositions. This is all upset by the monody section, which is shocking after all the dense polyphony that has preceded it.

³⁰⁴ There are some interesting items that I have bracketed in the reduction that are not necessarily germane to my topic. These include the instance of ζ' on page 3, which is interesting as it reflects an inversion of the flute line in the bass. It is expanded on to include the F-A \flat at bracket β on page 4. This reference occurs as the voices start singing *héros tué*, and signals the end of the *O King* section. Finally, the instance of β from pages 4-5, which is technically in the monody section, highlights F and A \flat as well.

³⁰⁵ Fire was destructive in the second movement because the pitch cycle broke down. Here, it simply ends, suggesting that the destructive aspect is gone.

³⁰⁶ It is also important to note that the entire second movement had a death theme.

³⁰⁷ This also relates to the idea of enlargement from the fourth movement—the oscillations, which have been between two notes up to this point, are expanded greatly into the waveforms of the monody.

6.2.2 The Monody and the Climax

The monody section is interesting as the music does not have a clear elemental relationship—it is based on Hindemith fragments that have been present since measure 85.³⁰⁸ This descending line is extended to include an ascending portion by rehearsal I, and continues sporadically until the monody itself begins at rehearsal J.³⁰⁹ Almost all the third movement quotations have some sort of programmatic connections to either water or death, and several of them have oscillating figures that could have been used to generate this monody, but Berio chose one of the most ‘absolute’ of the pieces.³¹⁰

There are hints of elemental content, however. As I mentioned above, the text is clearly about mortality and the gift that the creative spirit gave to men. The music could be tenuously linked with both fire and water by different associations. In the first movement, I linked the breakdown of the permuted material with the destructive nature of fire, due to the frequent angular motives and extended oscillations that Berio uses. The association of that monody with the monody in the fifth movement could also trigger an association with fire. This is supported by the fact that this time, the monody material expands rather than breaking down, which reflects the constructive nature of the fire element. In addition, the shape of the music is that of an oscillating waveform. Many of the oscillations in the piece have been fire-related, including the

³⁰⁸ Ibid, 81. Osmond-Smith discusses how the material that makes up the monody is generated. He writes that it is derived from Hindemith quotations (*Kammermusik* #4), and that there are three main forms, the first two of which are contained within the third. The most interesting of these is the third section of the third form, which contains the notes of chord 1 as it descends (with an added G#), and the notes of chord 2 as it ascends. The monody section merges into a repeat of the climax of the first movement (with some important differences that I will discuss later), and then to a substantially lengthened chord 1 and chord 2, which end the work.

³⁰⁹ Ibid, 81.

³¹⁰ For instance, the quotation from Brahms’ Symphony no. 4 in measure 229 of the third movement has a clear oscillation, as do many of the Mahler quotations, Berg’s Violin Concerto (starting in measure 52), *La Mer* (m. 97), and *La Valse* (m. 115). The main attraction for the Hindemith seems to be its regular rhythms, which Berio incorporates into the monody. There is also possibly an irony factor, as the Hindemith was dismissed in the third movement with the words “no time for chamber music,” and “you are nothing but an academic exercise.”

rapid oscillations from the first monody section (see Figure 7), clarinet and saxophone music from the fire section of the first movement (which is repeated at the beginning of the fifth), and the D \flat -E \flat oscillations of the fourth. On the other hand, the generator of material for the monody comes out of the third movement, which is water-based, and the material for the third iteration of the oscillation contains chords 1 and 2, which are also water-based. Lastly, there is a final quotation of the Mahler symphony at measure 126, which refers to water. Of course, all of the material that I mentioned above is also related to death in some way. I believe, therefore, that all three elements of the first movement are integral to this monody section.

Other musical ideas from the first movement strengthen the connections between the two ending sections. The monody oscillations get longer over time and become thickened by the addition of fifths, then triads, then seventh chords in the same way as the first movement.³¹¹ The reduction (Figure 22) also shows some other similarities. The G-B-D (bracket δ on page 5) that can be seen on the background level between rehearsals K and L and its continuation on the next page are the same pitches that outline the G⁷ chord at the end of the first movement.³¹² There is also an instance of descending fourths on the middleground level under bracket α . This motive has the same notes and order as α on the first page, which introduced the D \flat -E \flat oscillation at the beginning of the movement.³¹³ Here it marks the point at which all the instruments join the waveform, after the cluster at measure 137. This moment also denotes the beginning of the climactic section, which comes to a head during measures 141-145.

The climactic section is interesting as it succeeds where the first movement's climax failed. In that movement, the range expansion at the climaxes never came at the same time.

³¹¹ Here, however, the additions happen over the course of three measures instead of six.

³¹² See Figure 8. I will discuss this chord and its implications on the climax shortly.

³¹³ This is also related to the D-C-G motives from the first movement.

Here, the lowest note and the highest (A in the contrabass and G in the piccolo) happen concurrently. This concurrence continues into measure 149, where the woodwinds and brass all play a triple-*forte* punctuating note on beat one. Another reason for the success of the climax is that it outlines the motive that is made up of consecutive fourths (in this case, ascending A-D-G). This motive, shown in bracket α''' on the foreground level, leads to the piano solo which reintroduces chord 1, and was not present in the first movement. The success of the climax is one of the factors that makes the fifth movement feel finished.

What is especially interesting about this section, and the ending as a whole, is that it only makes use of either materials that were found in the closing section of the first movement, or the D \flat -E \flat oscillation which re-enters in measure 140 and continues to 145. All of this music is part of the composer's 'current' work, rather than material he found on his journey for inspiration. By excluding the external materials from the ending, and using the "péripétie: héros tué" text, Berio is possibly making the point that, while music can indeed bring 'dead heroes' (in this case the works from the past) back to life, the resurrection only lasts as long as the music plays.

6.2.3 The Ending

The ending of the piece also differs from the close of the first movement. The length of the fifth movement's ending section, which I define from when the voices re-enter with chord 1, is 57 sixteenth-notes. The length of the first's is 51 sixteenth-notes.³¹⁴ The major difference, on the surface, comes from the proportions of chord 1 and chord 2 in those sections. In the first movement, chord 1 is sung for 35 sixteenth-notes, and chord 2 for 16 sixteenth-notes. In the

³¹⁴ The tempi are very similar: sixteenth equals 192 for the first and sixteenth equals 188 for the fifth. The slight discrepancy gives a little extra time to the ending of the fifth movement.

fifth, chord 1 only gets 23 sixteenths to 30 for chord 2 (the tempi are very similar (see footnote 314)). In addition, the movement from chord 1 to chord 2 is brokered by the same intermediate chord as at the very beginning of the piece (see Figure 25). In this way, the transition between the two chords is smoothed, and it sounds as if chord 1 gracefully gives way to chord 2, which is the chord we most associate with the static music.

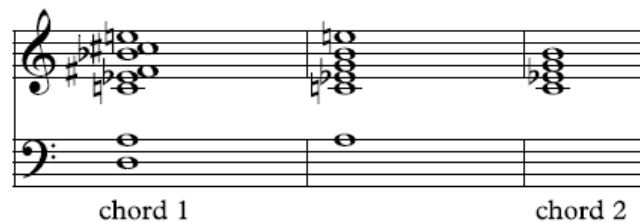


Figure 25: Movement between Chords 1 and 2 (5th mvt.)

There are more clues as to why the fifth movement feels final in the reduction. At the end of the first movement, the higher levels of the reduction spelled out a dominant seventh chord that was built on G, but the midleground was populated with F \sharp and E, and the closing motive (based on the D-C-G from the very beginning) was F \sharp -E-B. The conflict between the G⁷ material and the F \sharp created tension that was not resolved. In the fifth movement, the material that spells out the G⁷ chord is present, and marked under bracket δ on the top level of the last page of the reduction. The major difference is that the pitches G, D, and C return and serve to close the range and bring the listener's ear back to the C.³¹⁵ The fact that they are the notes of the 'closing motive' from the first and fifth movement only strengthens this ending, leaving the piece feeling complete.

³¹⁵ This is marked α'''''' in the reduction.

The higher levels of the reduction (see Figure 23) give more insight into what the important pitches of the movement are, and more importantly, how chords 1 and 2 function in this movement. The bass line consists of an opening by fifths from D to G to C, the last note of which occurs at the moment the Hindemith quotation that will be the generator for the monody starts. It then closes the range again in the way I have described above, ending on C. The fact that the notes are those of the ‘closing’ motive that I have extensively discussed in this dissertation solidifies the motive’s importance as a structural signifier in the piece.

The treble line is also interesting as it moves between E and G. As I mentioned earlier, the F-A \flat of the flute solo that has been important in the piece changed to E-G at rehearsal B.³¹⁶ These two notes are present in chords 1 and 2, respectively, while F and A \flat are not. This idea, combined with the prominence of E and D in the treble and bass, shows that the movement could be heard as one large-scale progression from chord 1 to chord 2. This was not the case in the reduction of the first movement, and is another reason why the end of the piece feels conclusive.

6.3 CONCLUSIONS

The fifth movement is enormously complex. The use of previous musical material to create new music within the (loose) structure of the first movement brings the piece to a powerful and energetic ending. In this movement, the narratives of water, fire, and blood/death, and that of the composer searching for inspiration come together to answer the question: what is the point of art? The balance of life and death imagery and the prominence of the constructive fire element

³¹⁶ This was a move that was foreshadowed by the voice in the first section of movement five.

create a suitable foundation for the recapitulation of the second and third movements. This recapitulation serves as a resurrection in the narrative. The inclusion of the Bantu myth about man's mortality and the gift that the creative spirit gave to him suggests that the movement, and the whole piece, has been about the power of art to grant immortality.

In this chapter, I have shown how the narrative of the elements progresses through the movement, and how they influence the music. I have also discussed the structural motives that I discovered in the linear analysis. The most important of these, based on the D-C-G that opens the first movement, serves as an indicator of important structural events, and forms the bass line of the movement. I have also discussed how chords 1 and 2 function. At the foreground level, the anticipation that chord 2 will follow chord 1 is subverted several times, only to be fully reinstated at the end. On the higher levels of reduction, however, it becomes clear that the movement is one big progression from chord 1 to chord 2, with chord 1 dominating the texture. I also discussed the ending and the reasons that it feels more final than the ending to the first movement, which was similar but lacked the balance of the lengths of chords 1 and 2. In this final movement, their durations are more equal, and the G⁷ chord that ultimately leads to the C of chord 2 is not complicated by F# and E, but instead aided by the G-D-C motive that closes the section, and the piece.

7.0 I FEEL THE MOMENT HAS COME FOR US TO LOOK BACK

In the end, *Sinfonia* seems to be a piece about music providing the chance for resurrection—the chance to escape from the relentless march of time. The interesting thing about resurrections is that they are cyclical: one dies, is brought back to life, and then (in some cases) dies again, which is an idea that ties into the various movements in different ways. In each, Berio takes different approaches to the idea of beginnings and endings. This is appropriate as *Sinfonia* is, as Osmond-Smith puts it, an “encyclopedic” piece—a culmination and synthesis of a number of his compositional preoccupations.³¹⁷ The piece as a whole is an ending of sorts, but also a beginning for the next set of musical experimentations.

The first movement takes a very fragmented approach to beginnings and endings. As I discussed in Chapter 2, the continual starting and stopping of that movement enacts the search for a good beginning to the piece. It is also interesting that the chord 1 to chord 2 relationship at the end, while imperfect at this point, begins to suggest that the piece has a cyclical nature by nearly mirroring the beginning. This idea is strengthened by the second movement, which also restarts several times, albeit in an organic rather than dramatic way. Here, the cycles are evident throughout the movement in the music, rhythm, and text. The third movement seems, on the surface, to form a continuous whole, but it also has ironic touches that suggest that the beginning is subverted. The most compelling example of this happens towards the end of the movement

³¹⁷ Osmond-Smith, 1.

where the narrator introduces the singers, an act that should have preceded the piece. The fourth movement has four beginnings that start the same way, but end in very different places. Finally, the fifth movement assembles all the previous beginnings. It has a few stops and starts like the first movement, the cyclical material of the second, a little of the subversion of the third, the beginnings that lead to different endings of the fourth, and then, of course, its own ending.³¹⁸ The fact that the piece ends with the same two chords in a similar configuration to the beginning (see Figure 25) makes me think that, while it serves as a satisfying ending for the movement and the work, the conclusion of the fifth movement points back to the beginning, thus ending and restarting the whole piece simultaneously. This is similar to the way that James Joyce, whose writings had certainly influenced Berio, concluded *Finnegan's Wake*, a cyclical work.³¹⁹ The cyclical qualities of the piece and the emphasis on beginnings and endings throughout strengthen my belief that these structures and the idea of resurrection are inextricably linked.

The role of symmetry and palindromic writing on both the small and large-scale of the piece, and the relation of these to the subject of beginnings, requires more examination. I have suggested that, based on the elemental content, the piece was basically symmetrical around the third movement, and also found a few examples of palindromic passages in the first movement. The first, third, and fifth movements, with beginnings at the start and the end, could also be viewed as palindromic. I suspect that these instances are part of a larger pattern that could point the way to deeper structural relationships within *Sinfonia*, and that palindromes fit into the larger pattern of beginnings and endings.

³¹⁸ An example of subversion is that the *O King* quotation simply stops mid-cycle. It does not break down in the same way as the second movement.

³¹⁹ Osmond-Smith discusses other relationships between the work of Berio and the writings of Joyce in Chapters 1 and 2 of his book.

On the topic of conclusions, the question of whether the fourth movement was supposed to be the end of the piece, or whether Berio simply did not have time to finish the fifth before his deadline, is interesting.³²⁰ I believe that he simply ran out of time to write the fifth, and so presented what he had. The piece does not make as much sense if it ends after the fourth movement, which, as I discussed in Chapter 5, is more of an interlude in the spirit of the second. There is also the question of balance. Having the shortest movement of the piece offset the longest leaves the piece lopsided and the listener dissatisfied. In addition, the fourth movement provides only a very basic synthesis of materials.

The fifth movement fixes all these problems. It is much longer and texturally denser than the fourth, leaving the listener with the impression of a weightier and more substantial movement. The fifth also has a convincing ending, despite the fact that it acts as a pointer back to the start, as I mentioned above. In it, Berio achieves a level of synthesis that unites his seemingly disparate movements into a unified whole. The important question then becomes, why did Berio not elide the fourth movement as well for the premiere, thus ending with the more convincing third? There are certainly benefits to using the third movement as a conclusion. The thanking of the conductor that brings the text to a close suggests finality. The third is also big enough to serve as a counterweight to the first two movements, and shocking in its material. It is this last point, taken with the idea that the Mahler scherzo's ending does not sound final (as it is also an interior movement), that provides an argument for the inclusion of the fourth movement in the premiere of the piece. The third movement is a lot for an audience to take in, and I suspect that Berio foresaw the need for a simpler, less dense moment for them to collect their thoughts

³²⁰ Berio is a little coy on this point. He writes: "I managed to finish the fifth part only three months later [after the premiere], when I had thoroughly convinced myself of its necessity" (Berio, 1985). This suggests that he had already started the fifth movement before the premiere.

and look back.³²¹ The fourth movement may not have been the most satisfying conclusion to the piece, nor the way that Berio would have wished for it to finish, but, given its basic synthesis of materials and its slow, simpler aggregations, it provided a palette-cleansing closure that the third could not provide.

Finally, I would like to touch on the idea of comprehensibility within *Sinfonia*, specifically with regard to the languages Berio chose. *Sinfonia* was written primarily in French and English, with a little German scattered through the third movement. Osmond-Smith writes in his first and fifth chapters that Berio was interested in writing on the edge of comprehension, which explains his many fragmented phonetic games and overlapping texts. This could be an explanation for the use of so many different languages, as could the connections between Berio and Joyce that I mentioned above. Osmond-Smith also mentions that he suspects that Berio chose the English version of Beckett's *The Unnameable* over the French original because of the work's premiere in New York City.³²² Regardless of the choice of languages, it is clear that in many areas, Berio chose to obscure the text, sometimes by adding to it or changing certain words, or by juxtaposing related texts.

The ideal listener could perceive a progression from incomprehensible text to comprehensible text that takes place during the first four movements and is then repeated within the fifth. The first movement, with its stuttering and fragmented text, is very hard to understand. The second moves from phonemes to a name, and therefore from incomprehensibility to comprehensibility. The third movement is mostly understandable, with moments that are

³²¹ It should be noted that since Berio was very concerned with beginnings and endings throughout the piece, an inconclusive ending could be seen as appropriate.

³²² Ibid, 55. This makes sense by itself, but I'd like to add that the translation of the Lévi-Strauss was not done until 1969, which means that it was not available for Berio's use if he had wanted the whole piece to be in English.

obscured by the other voices providing echoes or commentary. The fourth movement is entirely comprehensible. The singers provide two textual fragments that are easy to pick out of the texture. Finally, the last movement provides a synthesis, moving from phonemes and overlapping texts to the final myth, which is presented slowly and clearly. The piece ends with the singers' intonation of "Péripétie, héros tué" that then slides back into phonetic fragments which provide another link with the beginning of the piece and more evidence for the cyclical nature of the work.

There are many aspects of *Sinfonia* that could prove fruitful for future consideration but were outside the scope of this paper. For example, the mixture of tonal elements, both on the foreground and background levels, is interesting in the context of a work in which chromatic completion plays a large part. There are also multiple instances of groupings in threes that are evident in the orchestration, the beginnings of the first movement, the tertian harmony, and the three-part pitch cycle in the second movement, to name a few. This potential pattern could provide the basis for further exploration and analysis of *Sinfonia*.

The fact that there is still so much to talk about in *Sinfonia* despite multiple different book-length analyses, articles, and dissertations stands testament to the depth and brilliance of Berio's composition. Those previous authors have written about such varied topics as the structure of the first movement text, how the first movement relates to a late-Romantic sonata form, how Berio chose quotations in the third movement based on chromatic completion, and the idea that the number 11 has great significance to the piece. While all of these analyses provide different views of various movements, they lack an examination of the overarching structural connections and narrative elements that run through *Sinfonia*. In this dissertation, I have proposed two narrative readings that coincide in the fifth movement. The first deals with internal

issues and revolves around the relationship between the elements of fire, water, and blood. The second examines the external structure through the lens of a composer who struggles with the creative process and has an existential moment where he questions the point of art. When the two narratives coincide, the elements are balanced and the heroes from the earlier movements are briefly resurrected, providing an answer for the hero-composer. The answer also rings true for Berio, who, with *Sinfonia*, has achieved a form of immortality.

APPENDIX A

FIRE AND WATER SIGNIFIERS

For ease of reference, I have included two tables that name the main signifiers of water and fire material, describe them, and provide measure numbers for both the first time they are heard, and for portions of the piece where they play a significant role.

Table 8: Fire Signifiers

Signifier	Description	First Entrance and Significant Instances
[ø], <i>feu</i> (also [ʒ], in the second movement)	Phonetic Material and Text	Mvt. 1, m. 1. Used throughout the first and fifth movements. Used sparingly in the third.
F-A \flat (F-A)	Interval (minor/major third) and pitch-class (especially in oscillations).	Mvt. 1, m. 34. Most prominent in the flute solo at the end of the first movement (m. 145) and the beginning of the fifth. F-A is very important in the second movement's pitch-cycle.
D \flat -E \flat	Pitch-classes – especially as an oscillation.	Mvt. 1, m. 51-52. More prominent as an oscillation in the cellos starting in measure 61. This oscillation forms the background music for the entire fourth movement, and an important part of the fifth.
Other Oscillations	This category includes those oscillations that occur mainly in fire sections, but are not specifically listed above.	Mvt. 1, m.41. These occur in several important places, including the monody sections of both the first and fifth movements. In the first, they are represented as oscillations between two pitches. In the fifth, they are expanded into a waveform-type oscillation.
Chords 3 and 4	Chord 3 consists of two minor thirds a perfect fourth apart. Chord 4 is a major third with notes from [0124].	Mvt. 1, m. 53. While chord 3 basically disappears after the first movement, chord 4 is found in several important places, such as during and after the <i>Wozzeck</i> quotation in the third movement, and in several places in the fifth.
D \flat -G	Pitches.	Mvt. 1, m. 55. This tritone is first heard in the fire section, and is repeated during the climax of the second movement.
Whispered Sounds	Random speech sounds.	Mvt. 1, m. 48. Used most prominently in the fourth movement as a structural indicator.
Angular Motives	Usually found in the piano, harp, and keyboard. Rapid disjunct motion.	Mvt. 1, m. 28. Used throughout. These develop into the material for the first movement's monody section.
Fire Myth (M. 9)	A young boy learns the secret of fire from the jaguar. The most used part of the myth deals with the three calls, two of which the boy should answer, the third of which should be ignored, as it leads to death.	Mvt. 1, m. 50. Found in the first, fourth, and fifth movements.

Table 9: Water Signifiers

Signifier	Description	Significant Instances
[o], <i>eau</i> , [i](for the most part), <i>pluie</i>	Phonetic Material and Text	Mvt. 1, m. 1. Used throughout the first, third, and fifth movements. Used sparingly in the second.
F-B	Pitch classes	Mvt. 1, m. 22. Important in the middle and background levels of the first movement. Prominent in the second movement's pitch-cycle. Less so in the fifth movement.
Chords 1 and 2	Chord 1 is made up of two diminished chords over a perfect fifth (D-A). Chord 2 consists of a minor-third with two major thirds stacked on top (i.e. C-E \flat -G-B).	Mvt. 1, m. 1. Used throughout the first and fifth movements, usually in static textures.
Perfect fifths (and a hint of tonality)	Intervallic relationships.	Mvt. 1, m. 1. The bassline tends to extend downwards by fifths (or fourths) in the first and fifth movements. There are hints of tonality throughout the piece, but especially in the first, third, and fifth movements.
Water Myths (M. 124, M. 2, M. 125, M. 1)	Stories about the origins of water. See footnotes 21, 226, and 249.	Mvt. 1, m. 7. These myths make up a large portion of the narration in the first and fifth movements.
Quotations	Programmatically related to water (e.g. <i>La Mer</i>).	Mvt. 3, m. 1. Water references are used throughout the third and fifth movements.

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DILLINGER

An American Oratorio

Lyrics by Darren Canady

Music by Matthew Heap

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Instrumentation:

Flute (doubling Piccolo)

Clarinet in Bb

Bassoon

Horn in F

Trumpet in C

Percussion: Vibraphone, Drum Set, Triangle, Tambourine, Wind-Chimes, Sizzle Cymbal.

Piano

Keyboard*

SATB Soloists

SATB Choir (at least 2 per part)

Violin

Violoncello

Contrabass

Program Note:

Dillinger: An American Oratorio began as an exploration of peculiarly American themes, in particular, the evolution and dissolution of the American Dream. Great Depression-era bank robber John Dillinger's controversial status in American history—seen alternately as both an enemy of the state and a folk hero—seemed to us a fitting backdrop to explore how working class Americans feel about the obstacles to achieving their dreams. Some historical research exists to suggest that in his final months, Dillinger may have been attempting to pull out of his life of crime; however, the economic disaster of the Great Depression and a desire for financial stability made his goal of a life on the “right side” of the law seem difficult to attain. By dramatizing the pressures and decisions Dillinger may have been faced with, we hope to give musical voice to a story that brings to life the struggles of any American who feels caught in a vise between social strictures and larger economic forces.

Bank robber and American folk hero John Dillinger's final days are presented in a quasi-oratorio setting, much like the opera-oratorio form that Stravinsky used in *Oedipus Rex*. We see the work as a concert opera, although it could very easily be staged in a full production.

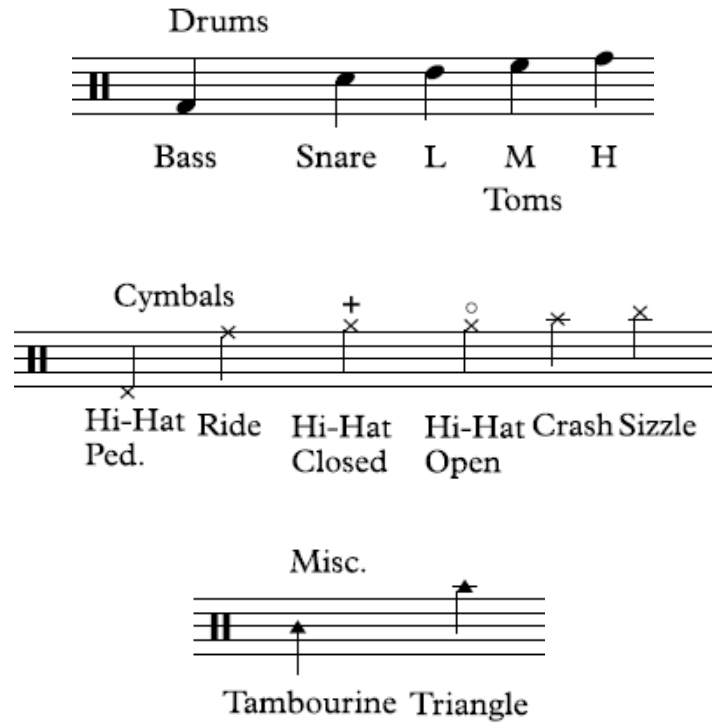
-Matthew Heap and Darren Canady

Duration: c. 51 minutes.

Score is at sounding pitch except for the piccolo, which sounds one octave higher, and the contrabass, which sounds one octave lower.

*The piano and keyboard parts could, with a few adjustments, be played as piano-four hands. It would be preferable to have two instruments, however.

Percussion Map:



Performance Notes:

In an ideal world, all the parts would have amplification so that on-the-fly balancing could be done. Failing that, it would be best if the four soloists had individual amplification so that they could be balanced with the choir. If no amplification is available, care should be taken so that the choir does not overwhelm the instrumental ensemble or the soloists.

Synopsis:

The story begins with the chorus reciting a poem that was written on the wall in the alley where John was killed (**Stranger, Stop!**). This becomes a lament for the social situation and a celebration of the outlaw-hero, culminating in the entire ensemble calling John forth (**Ride on, John!**).

The scene shifts to Dillinger, posing as a store clerk named Jimmy, alone in Polly's apartment (**Polly Makes Eggs**). Polly is a prostitute who has taken up with him, not knowing his true identity. John sings of all the things Polly does for him, although the draw of his old life makes him restless. Polly enters and demands more of a commitment (**Lay Down Your Bags**) and open up to her. John, meanwhile, is not convinced that he can go on letting her sell her body. His reasoning leads him to the conclusion that he needs to return to bank robbing to give Polly the life she deserves (**People Gotta Be Who They Really Are**). His turning point is highlighted by the ensemble.

John's decision triggers the first chorale (**I Ain't Shamed**). The chorus sings of economic hardship and the small and large inhumane acts they are forced to perform to get by.

John arrives at the home of Anna, Polly's madam. He demands that Anna let Polly out of her service only to be laughed at and given a blunt and sarcastic primer on the economics of the situation (**I've Got Plans**). This humiliation pushes John to call back his gang and plan one last heist.

Meanwhile, J. Edgar Hoover is waiting for John to make a move (**Waiting for the Hero**). He is the quiet center of a buzzing office that is dealing with criminals throughout the land. Whenever the action becomes too frenzied, he reacts with cool detachment and a calming force. He sings of what makes a true American hero.

John, having rounded up his gang members, now tries to persuade them that they need to do one last job. He sings nostalgically of rolling back time and reclaiming what was theirs (**Ready to Ride**). At the same time, Hoover is exhorting his men to action, saying that it will only take one more time to catch the outlaw. John wins over his gang and they rob the Merchant's National Bank. However, things do not go according to plan, and John is forced to take a hostage who is subsequently shot. Consequently, the people who had hailed him as a hero turn on him to collect the reward (**John**).

The ensemble, horrified by the death and blaming John, sing **Blood of a Man Like Me** - a reference to both the physical damage that the robbery has caused and also the monetary damage that John's escapades have wrought over the years.

Back in Chicago, Hoover's G-Men have discovered Anna's connection to John and Polly (**Wanna Know**). Hoover brings her in to his office and threatens her with deportation to her native Poland if she does not supply him with information about John. At the same time, John has returned from the botched heist only to find that Polly resents his leaving - their relationship is clearly fraying (**Wanna Know - Quartet**).

Hoover and Anna concoct a trap to catch John at a local movie theater. Anna goes to Polly and John to suggest that an evening away might be just the escape they all need - along with the rest of the American public they run off to the movies in hopes of a temporary reprieve from the worries of their everyday lives (**Let's Go To The Movies**).

At the theater, Polly reveals that she has known for some time of John's true identity and that she can no longer cope with John's duplicity (**Manhattan Melodrama**). Hoping to prove himself to Polly, John promises to completely turn his back on his criminal past now that he has the money he thinks they need. Polly agrees to leave Anna as well as long as John will forevermore live his life as Jimmy (**No More Johnny**).

After the film, Anna leads Polly and John down a side street where the G-Men are waiting. John is shot three times and dies in Polly's arms (**Stranger, Stop!**).

The ensemble lament's John's death, his legend, and his impact on the American Dream (**For That They Shot Him Down**). The ensemble's populist anger builds as they realize that the dream that so many of them share has been subverted by the "fat-cats and banking men."

DRAFT 2/19/12

Matthew Heap

♩ = 92

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9

Fl. *mp* *p* *pp*

Cl. *mp* *p* *pp* *mf*

Bsn. *mf* *pp* *mf*

Vib. *mp* *mf*

Pno. *p*

Kbd. *mp*

S. Solo *pp* *p* *mf* *pp*
Say a prayer, my soul's in hell

A. Solo *pp* *p* *mf* *pp*
well Say a prayer, my soul's in hell

T. Solo *pp* *p* *mf* *pp*
well Say a prayer, my soul's in hell

Bar. Solo *mp* *pp* *p* *mf* *pp*
Wish me well Say a prayer, my soul's in hell

S. *p* *mf* *pp*
Say a prayer, my soul's in hell

A. *p* *mf* *pp*
Say a prayer, my soul's in hell

T. *p* *mf* *pp*
Say a prayer, my soul's in hell

B. *p* *mf* *pp*
Say a prayer, my soul's in hell

Vln. *mp* *mf*

Vc. *mp* *mf*

Cb. (pizz.) *mp* *f*

17 *molto accel.*

Fl. *mf* 3 3 3 5 5 *p*

Cl. *mp* *p*

C Tpt. *mf* *harmon mute*

Pno. *mp* 3 *p*

Kbd. *mp* 3

S. Solo *mf* *p*
I was a good man_____ some folks said be - trayed by a wo-man dressed in red.

A. Solo *mf* *p*
I was a good man_____ some folks said_____ be - trayed by a wo-man dressed in red.

T. Solo *mf* *p*
I was a good man_____ some folks said_____ be - trayed by a wo-man dressed in red.

Bar. Solo *mf* *p*
I was a good man_____ some folks said_____ be - trayed by a wo-man dressed in red.

S. *p*
be - trayed by a wo-man dressed in red.

A. *p*
be - trayed by a wo-man dressed in red.

T. *p*
be - trayed by a wo-man dressed in red.

B. *p*
be - trayed by a wo-man dressed in red.

molto accel.

Vc. *pizz.* *mf* *arco* *mf* 3

Cb. *pizz.* *mf*

25 $\text{♩} = 160$

Cl. *f* *mf*

Bsn. *mf* 5

Hn. *mf*

C Tpt. *senza sord.* *mf* 3 3

Vib. *mp* 5

Pno. *mp* *mf* *mp* *mf*

Kbd. *mf*

Vln. $\text{♩} = 160$ *mf* *ff* *mp* sul pont

Vcl. *mf* sul pont

Cb. 3 3 3 3 3 3

♩ = 112

31

Fl. *f* *ff*

Cl. *f* *ff* *mf* *f* *mf*

Bsn. *f* *ff* *mf* *f*

Hn. *ff*

C Tpt. *f* *ff* *mf*

Vib. *f* *ff* *mp* *f*

Pno. *f* *f*

Kbd. *f* *mf*

S. Solo *f*
We got_ no more he - roes Just bread lines_

A. Solo *f*
We got_ no more he - roes Just bread lines_

T. Solo *f*
We got_ no more he - roes and_ em-pty po-ckets

Bar. Solo *f*
We got_ no more he - roes and_ em-pty po-ckets

♩ = 112

Vln. *f* (pizz.) *ff* arco ord. *mf*

Vc. *ff* *mp* *f* (pizz.) *ff* arco ord. *mf*

Cb. *ff*

37

Fl. *mp*

Cl. *f*

Bsn. *f*

Hn.

C Tpt.

Pno. *mp*

Kbd. *mp*

S. Solo We lost all our fight - ers lives crushed by the stock mar-kets

A. Solo We lost all our fight - ers lives crushed by the stock mar-kets

T. Solo We lost all our fight - ers lives crushed by the stock mar-kets

Bar. Solo We lost all our fight - ers lives crushed by the stock mar-kets

Vln.

Vc.

Cb. *f* *arco* *pizz.*

44

Fl. *f*

Cl. *mf* *p* *f*

Bsn. *f*

Hn. *mf*

C Tpt. *mf*

Vib. *mf*

Pno. *mf*

Kbd. *mf*

S. Solo Fat cats and bank-in' men, they got the law

A. Solo Fat cats and bank-in' men, they got the law

T. Solo Fat cats and bank-in' men, they got the law

Bar. Solo Pub - lic en-e-my num-ber one fif-teen thou-sand dol-lar re-ward "get it to the papers!" Fat cats and bank-in' men, they got the law

Vln. *mf*

Vc. *mf*

Cb. *f*

To drum set

Hoover: "John Dillinger.
31 years old."

Swing

♩ = 156

51

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Vib.

Pno.

Kbd.

S. Solo

A. Solo

T. Solo

Bar. Solo

Drum Set

But we got a man, a man like me

But we got a man like me

But we got a man like me

But we got a man like me

Swing

♩ = 156

Ch.



Raucus

60

Fl.

Bsn.

Perc.

Pno.

Kbd.

S.

A.

T.

B.

Raucus

Vc.

Ch.

John got no suit, ain't had no bank ac-count just a boy from the farm. (Eb) Yeah,

John got no suit, ain't had no bank ac-count Just a boy from the farm.

John got no suit, ain't had no bank ac-count Just a boy from the farm.

John got no suit, ain't had no bank ac-count Just a boy from the farm. Yeah,

69

Fl. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

C Tpt. *mf* straight mute

Perc.

Pno.

Kbd.

S. Solo

A. Solo

T. Solo

Bar. Solo

S.
we got a man, a man like me, a man called John

A.
Yeah, we got a man, a man like me, a man called John

T.
Yeah, we got a man, a man like me, a man called John

B.
we got a man, a man like me, a man called John

Vln. *mf*

Vc. *mf*

Cb.

Straight
poco rit. . . . ♩ = 120

76

Fl. *pp* *mp* ³

Cl. *pp* *mp* ³

Bsn. *pp* *mf* *p* *pp*

Hn. *mp* *p* ³ ³

C Tpt. *mp* *p* *pp*

Perc. (sizzle)

Pno. *p* ³

Kbd. *p*

S. Solo *pp* John.

A. Solo *pp* John.

T. Solo *pp* John.

Bar. Solo *pp* John.

S. *pp* John! *mp* Wal-lets all bare,

A. *pp* John! *mp* Wal-lets all bare,

T. *pp* John! *mp* Wal-lets all bare,

B. *pp* John! *mp* Wal-lets all bare,

Straight
poco rit. . . . ♩ = 120

Vln. *mp* *p* sul pont.

Vc. *mp* *p* sul pont.

Cb. arco pizz.

84

Fl. *mf* 3 3 5

Bsn. *mp* *p* 3

Kbd. *mp* 3 3

S. Solo *mp* 3 John_

A. Solo *mp* 3 John_

T. Solo *mp* 3 John_

Bar. Solo *mp* 3 John_

S. *5* Bel-lies slack and emp - ty John_ can feel that too All we got_ is des-per - a-tion But

A. *5* Bel-lies slack and emp - ty John_ can feel that too All we got_ is des-per - a-tion

T. *5* Bel-lies slack and emp - ty John_ can feel that too All we got_ is des-per - a-tion

B. *5* Bel-lies slack and emp - ty John_ can feel that too All we got_ is des-per - a-tion

Vln. *mf* 3 pizz 3

Vc. *mf* 3 pizz 3

Cb. *mf* 3 3

93

Fl. *mp* *mf*

Cl. *mp*

Bsn.

Perc. (sizzle) *mf* *p*

Pno. *p* *mp* *mf*

Kbd. *mf* *mp*

S. Solo *mf* *f*
John_____ John_____

A. Solo *mf* *f*
John_____ John_____

T. Solo *mf* *f*
John_____ John_____

Bar. Solo *mf*
John_____ Knocked off two dozen banks.

S. John got a gun, yeah that's our man!_____ John!_____

A. But John got a gun, our man!_____ John!_____

T. But John got a gun, that's our man!_____ John!_____

B. But John got a gun, our man!_____ John!_____

Vln. arco ord.

Ve.

Cb.

102

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Perc.

Kbd.

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Vln.

Vc.

mp

p

senza sord.

Makes me think of ____ old days_ When the bad guys had the badge. All our

John_

John_

John_

Four police stations. No hero here - a public menace.
Two jailbreaks!

Out-law days_

Out-law days_

Out-law days_

Out-law days_

arco ord

p

161

111

Fl. *mp* *cresc.* *poco accel.*

Cl. *mp* *cresc.*

Bsn. *mp* *p* *mp*

Hn. *mp*

C Tpt. *mp*

Perc. *mp*

Pno. *p* *cresc.*

S. Solo *mf*
he-ros were out-laws, but_ they were saints to us.

S. *mp* *p*
John! Yeah we got a man, a man like me, a man called

A. *mp* *p*
John! Yeah we got a man, a man like me, a man called

T. *mp* *p*
John! Yeah we got a man, a man like me, a man called

B. *mp* *p*
John! Yeah we got a man, a man like me, a man called

Ch. *poco accel.*

Boisterous

120 ♩ = 144

FL. *f* *ff*

CL. *f* *ff*

Bsn. *f* *ff* *f*

C Tpt. *mf* *f*

Perc. *mf* 3 3

Pno. *mf* *f*

Kbd. *f* *ff* *f*

S. Solo *mf* *f* John John!

A. Solo *mf* *f* John John!

T. Solo *mf* *f* John John!

Bar. Solo *mf* *f* John John!

S. *f* *ff* John John! Ride on, John! Drive on, John! take back what's

A. *f* *ff* John John! Ride on, John! Drive on, John! take back what's

T. *f* *ff* John John! Ride on, John! Drive on, John! take back what's

B. *f* *ff* John John! Ride on, John! Drive on, John! take back what's

♩ = 144

Boisterous

Vln. *f*

Vc. *f*

Cb. *f* arco

128

Fl.

Cl.

Bsn.

C Tpt.

Perc.

Kbd.

S.

A.

T.

B.

Vln.

Vc.

Cb.

ours! Rise up on our ra - ges, crush their, locks and jails! Break their safes and ca - ges, Our boy

ours! Rise up on our ra - ges, Crush their locks and jails! Break their safes and ca - ges, Our boy

ours! Rise up on our ra - ges, Crush theirlocks and jails! Break their safes and ca - ges, Our boy

ours! Rise up on our ra - ges, Crush theirlocks and jails! Break their safes and ca - ges, Our boy

136

Fl. *mf* *ff* *p*

Cl. *mf* *ff* *p*

Bsn. *mf* *f* *ff* *mp* *p*

Hn. *mp* *p*

Perc. *p*

Pno.

Kbd. *p*

S. Solo *mf* *f*
John! John!

A. Solo *mf* *f*
John! John!

T. Solo *mf* *f*
John! John!

Bar. Solo *mf* *f*
John! John!

S. *molto legato* *mp*
John can't fail! Ride on, John! Drive on, John! take back what's ours! and if you pass me on a

A. *molto legato* *mp*
John can't fail! Ride on, John! Drive on, John! take back what's ours! and if you pass me on a

T. *molto legato* *mp*
John can't fail! Ride on, John! Drive on, John! take back what's ours! and if you pass me on a

B. *molto legato* *mp*
John can't fail! Ride on, John! Drive on, John! take back what's ours! and if you pass me on a

Vc. *p*

Cb. *f* *p*

145 *poco rit.* $\text{♩} = 120 \text{ } \text{♩} = 156$

Fl. *p* *mf* *p* *mf*

Cl. *p* *mf* *f*

Bsn. *p* *mp* *f* *p* *mf*

Hn. *p* *mf*

C Tpt. straight mute *p* *senza sord.* *p* *mf*

Perc. (sizzle) *mf*

Pno. *mp* *mf*

Kbd. *p* *mp* *mf*

S. *f* *p* *f*
 dus - ty road, Pick me up... Pick my soul right on up and Ride on, John! Drive on, John!

A. *f* *p* *f*
 dus - ty road, Pick me up... Pick my soul right on up and Ride on, John! Drive on,

T. *f* *p* *f*
 dus - ty road, Pick me up... Pick my soul right on up and Ride on, John! Drive on, John!

B. *f* *p* *f*
 dus - ty road, Pick me up... Pick my soul right on up and Ride on, John! Drive on,

Vln. *p* *mf*

Vc. *mp* *f* *p* *mf*

Cb. *mp*

This musical score is for the film 'The Man Who Shot John' by John Williams. It features a full orchestra and vocal soloists. The score is written for a 12-measure segment, with the key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The instruments and vocal parts are arranged as follows:

- Flute (Fl.):** Plays a melodic line in the final measure, marked *f* (forte) and *3* (triple).
- Clarinet (Cl.):** Plays a melodic line in the first three measures, marked *3* (triple).
- Bassoon (Bsn.):** Plays a melodic line in the first three measures, marked *5* (quintuplet).
- Horn (Hn.):** Plays a melodic line in the fourth measure, marked *mp* (mezzo-piano).
- Cornet (C Tpt.):** Plays a melodic line in the first three measures, marked *mp* (mezzo-piano).
- Snare Drum (Perc.):** Plays a rhythmic pattern in the first three measures, marked *3* (triple).
- Piano (Pno.):** Plays a melodic line in the first three measures, marked *3* (triple).
- Kb. (Kbd.):** Plays a melodic line in the first three measures, marked *3* (triple).
- S. Solo (S. Solo):** Sings "John!" in the fourth measure, marked *f* (forte).
- A. Solo (A. Solo):** Sings "John!" in the fourth measure, marked *f* (forte).
- T. Solo (T. Solo):** Sings "John!" in the fourth measure, marked *f* (forte).
- Bar. Solo (Bar. Solo):** Sings "John!" in the fourth measure, marked *f* (forte).
- S. (S.):** Sings "That's our man! Ride on, John! Drive on, John! Ride on, John!" in the final measure, marked *cresc.* (crescendo).
- A. (A.):** Sings "John! That's our man! Ride on, John! Drive on, John! Ride on, John!" in the final measure, marked *cresc.* (crescendo).
- T. (T.):** Sings "That's our man! Ride on, John! Drive on, John! Ride on, John!" in the final measure, marked *cresc.* (crescendo).
- B. (B.):** Sings "John! That's our man! Ride on, John! Drive on, John! Ride on, John!" in the final measure, marked *cresc.* (crescendo).
- Vln. (Vln.):** Plays a melodic line in the final measure, marked *f* (forte) and *3* (triple).
- Vc. (Vc.):** Plays a melodic line in the final measure, marked *pizz.* (pizzicato) and *f* (forte).
- Cb. (Cb.):** Plays a melodic line in the final measure, marked *3* (triple).

[illegible]

[illegible]

[illegible]

171

Fl. *ff*

Cl.

Bsn.

Hn. *pp*

C Tpt. *pp*

Perc.

Pno.

Kbd.

S. Solo

A. Solo

Bar. Solo

S. John!

A. John!

T. *decresc.* John!

B. *decresc.* John!

Vln.

Vc. arco

Cb. arco

Languorous

174 $\text{♩} = 84$

Fl. mf pp mf pp mf pp mf pp

Cl. mf pp mf pp mf pp mf pp

Bsn. mp mf pp mf pp mf pp mf pp

Hn. mf cup mute

C Tpt. mp

Perc. mp

S. Solo p

A. Solo p

T. Solo (John) mf 3 Pol - ly makes eggs, Pol - ly fries ba - con Pol - ly brews cof - fee... Pol - ly feels like home.

Bar. Solo p

S. p pp

A. p pp

T. p

B. p

Languorous

$\text{♩} = 84$

Vln. mp mf pp mf pp mf pp mf pp

Vc. mp mf pp mf pp mf pp mf pp

Cb. mp mf pp mf pp mf pp mf pp

181

Fl. mf pp mf pp mf pp mf pp mf pp

Cl. mf pp mf pp mf pp mf pp mf pp

Bsn. mf pp mf pp mf pp mf pp mf pp

C Tpt. mf (cup mute) mp

Perc. p

T. Solo Pol - ly cleans house, Pol - ly works hard, Pol - ly mends shirts, Pol - ly keeps me here

Vln. mp mf pp mf pp mf pp mf pp

Vc. mp mf pp mf pp mf pp mf pp

Cb. mp mf pp mf pp mf pp mf pp

173

174

poco rit. A Tempo

211

Fl. *mp*

Cl. *mp*

Bsn. *mf*

Hn. *mp*

C Tpt. *mp*

Perc. (sizzle)

Pno. *mp*

Kbd. *mp*

T. Solo

Thought I'd miss be-in' John but be-in' Jim-my ain't so bad.

Vln. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mf*

Vc. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Cb. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

poco rit. $\text{♩} = 60$

Sweetly

219

accel. $\text{♩} = 88$

Fl. *p*

Cl. *mp*

Bsn. *p*

Hn. *mp*

C Tpt. *pp*

Pno. *pp*

Kbd. *pp*

S. Solo

(as Polly) You're my man, Jim-my Jim - my ba-by Gen-tle Jim-my You're my man

T. Solo

She don't know

Sweetly

accel. $\text{♩} = 88$

Vln. *mf* *mp* *mf* *mp*

Vc. *mf*

Cb. *mf*

227

Fl. *mf* 3

Cl. *mp*

Hn. *mp*

C Tpt. *mf* 3

Pno. *mp*

Kbd. *mp*

S. Solo I love you Jim-my Say some-thin' Jim-my Some- thin' lov-in'...

T. Solo Jim-my is John-ny Jim-my is John-ny John-ny's done bad things So no more John-ny cuz Pol-ly loves Jim-my I

Vln. *mp*

Vc. *mp*

Cb. *mp*



237

Fl. *mf* 3

Cl. *mp*

Bsn. *mp*

Hn. *mp*

C Tpt. *mp* *pp*

Pno.

Kbd.

S. Solo Some-thin' lov-in', Jim-my (with a little freedom) I said I love you. Don't you have an-y-thing to say to that?

T. Solo had to kill John-ny cuz Pol-ly loves Jim-my But John-ny's in here still in here some-where

Vln. *f* *pp*

Cb. *mf* pizz. 3

Still Sweetly, but with a hard edge.

246 accel. ♩ = 64

Fl. *mf*

Cl. *mf*

C Tpt. *mf*

Pno. *p* *f* *mf*

S. Solo (with a little freedom) Oh. Thanks. I... I do my best *mf*

T. Solo Break-fast was great. No real-ly. Best may-be I ev-er had It was... Thank you. Thank-you for ev-ry-thing. *mf*

Vln. *mp* *f* *mf*

Vc. *mp* *f*

Cb. *f* *mf*

253

Fl. *mf* *p* *mf* *p* *mf*

Cl. *mf* *p* *mf* *p* *mf*

Bsn. *mf* *p* *mf* *p*

Hn. *mf* *p* *mf* *p* *mp* *p*

C Tpt. *mf* *p* *mf* *p*

Perc. *mp* *mf*

Pno. *p* *mf*

S. Solo try to make a home for you Make a room here in my life for you When you gon-na lay your things down? *mf*

Cb. *mf*

With a little groove...

259

Fl. *p* *mf*

Cl. *mp*

Bsn. *mp*

Hn. *mp* *pp*

Perc. *pp*

S. Solo Un-pack your bags Jim - my stay here in my heart a-while There is a room here just for you? My love is like this place, *f*

Vc. *f*

Cb. *f*

264

Fl. *To Picc.*

Cl. *mp* *p* *f*

Bsn. *f*

Hn. *p* *mf*

C Tpt. *mf*

Perc. *f*

Pno. *f*

Kbd. *f*

S. Solo *mf*
may - be not much to look at but... it's yours, if you want it. No

Vln. *f*

Vc. *f*

Cb. *f*

270

Piccolo

Fl. *To Fl.*

Cl. *p* *mf*

Bsn. *mp* *p* *mf*

Hn. *p*

C Tpt. *p*

Perc. *mf*

Pno. *mp* *mf*

Kbd. *mp* *mf*

S. Solo *mp* *mf* *f*
lease to sign, no bills to pay Move in, Jim-my. Move in. don't "try," just do... Un-pack your heart Jim-my

T. Solo *mf*
I'm try -in' I am!

Vln. *mp* *pp* *mf*

Vc. *mf*

276

Picc. Flute

Bsn. *p* *f* *subito p*

Perc. *f* *subito p*

Pno. *f* *subito p*

Kbd. *f* *subito p*

S. Solo
there's a space here next to mine Like mom-na would say, "Come in and sit a spell, stay a- while..." What? Well,

T. Solo
f *mp*
Real-ly, I... I...

Vln. *f* *subito p*

Vc. *f*

281

Fl. *mp* *pp < mf*

Cl. *mp* *pp < mf*

Bsn. *p* *mp* *pp < mf*

Perc. *mf*

Pno. *p*

S. Solo
I've got-ta go. An-na's wait-ing Got work to do. An-na's wait-ting

T. Solo
mf *f*
Some-day Some-day I'll have e-nough mon-ey. You won't have to do what An-na makes you

Vln. *mp* *mf*

Vc. *mf*

286

Bsn.

Perc.

Pno. *mf*

Kbd. *mf*

S. Solo
f
I'm a good girl, Jim-my a good girl. And you're a good man a lov-in' man and true I'm a good girl, you're my man,

T. Solo
do.

Vln.

Vc.

291

Fl. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt.

Perc. *To Vib.*

Pno.

Kbd.

S. Solo
and we do what we have to do. I'll be home soon.

Vln. *mf*

Vc. *pizz.*

Cb. *mf*

296

Fl.

Cl. *f*

Bsn. *mf*

Hn. *mp*

C Tpt. *mp*

T. Solo
She's a good girl, sure A lov-in' girl. She's my girl, it's true, but I ain't no good man. I'm a man, A man watch-in' his girl go off,

Vln. *mf*

Vc.

Cb.

Agitated

302 $\text{♩} = 90$

Fl. *mp* *p* *mf*

Cl. *mp* *mf*

Bsn.

Hn.

C Tpt. *p* *mf*

Vibraphone *mp* *mf*

Perc. *mp* *mf*

Kbd. *p* *cresc.* *mp* *mf* *cresc.*

T. Solo
off to__ work with An - na____ An-na sells her girls, push-es them on men. Tea - ses men who got mon-ey to pay

Vln. *mp*

Vc. *mp*

Cb. *mp*

306 *poco accel.* $\text{♩} = 104$

Fl. *mp* *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Vib. *mp*

Pno. *mf* *3*

Kbd. *mf* *3* *mp*

T. Solo
And I ain't them men. Cuz I'm try - in'__ to live right, lay low and live right. She says she's "good,"but what do I know...

Vln. *mf*

Vc. *mf*

Cb. *mf*

312

Fl. *mf* *f*

Cl. *f*

Bsn. *mf* *f*

Vib. To W.Ch.

Pno. *mf* *f*

Kbd. *cresc.* *mf* *f*

T. Solo
 Only know what I see, And what I see is my good girl is a - no-ther thing, too My good girl is one of An-na's girls Like Jim-my is John-ny and

Cb. *f* (pizz.)

319

Fl. *ff* *p* *f*

Cl. *ff* *p* *f*

Bsn. *f* *ff*

Hn. *mp* *ff*

C Tpt. *mp* *f*

Vib. Wind Chimes (very slowly) *pp*

Pno.

Kbd.

T. Solo *ff* *f*
John-ny is Jim-my... My good girl is one of An-na's girls! but...

S. *p* *1^a* *3^a* *3^a* *3^a* *3^a* *3^a*

A. *p* *1^a* *3^a* *3^a* *3^a* *3^a* *3^a*

T. *p* *1^a* *3^a* *3^a* *3^a* *3^a* *3^a*

B. *p* *1^a* *3^a* *3^a* *3^a* *3^a* *3^a*

Vln. *p* *f*

Vc. *pp* *ppp* *pp*

Cb.

[illegible]

Angry

♩ = 144

accel.

337

Fl. *mf* *f* *ff*

Cl. *mp* *mf* *f* *ff*

Bsn. *pp* *f* *ff*

Hn. *f* *ff*

C Tpt. *mf* *ff*

W.Ch. Percussion (drum set) *mf* *ff* *mf*

Pno. *f* *mp* *ff*

Kbd. *mp* *ff*

T. Solo *ff* *3* *3* *3*
Mon-ey can bring John-ny back from the grave.

S. *ff* *3* *fff*
-ger John John Dil-lin-ger John

A. *ff* *3* *fff*
-ger John John Dil-lin-ger John

T. *ff* *3* *fff*
-ger John John Dil-lin-ger John

B. *ff* *3* *fff*
ger John John Dil-lin-ger John

Vln. *mp* *ff*

Vc. *f* *ff*

Cb. *arco* *f* *ff* *pizz*

[illegible]

356

Fl. *mp* *ff* *ff* *ff*

Cl. *mp* *ff* *ff*

Hn. *ff* *f*

C Tpt. *ff* *f*

Perc. *5*

Pno. *5* *3* *5* *3*

Kbd.

T. Solo
Peop-le got-ta be what they real-ly are. Pol-ly ain't no red-light la-dy Hands off, An-na...

S.

A.

T.

B.

Vln. *ff*

Vc.

Cb.

362

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Perc.

Pno.

Kbd.

T. Solo

S.

A.

T.

B.

Vln.

Vc.

Cb.

ff

Hands off! She's my good girl And there ain't but one way to give her what she wants So

John!

John!

John!

John!

369

Fl.

Cl.

Bsn.

Perc.

Pno.

Kbd.

T. Solo

Vln.

Vc.

Cb.

ff

Pol- ly... no! I won't un-pack my heart Pol- ly... no! I won't just sit on down. No I can't move in, not here, not now!

376

Fl. *mf* *mp* *f*

Cl. *mp* *p* *pp*

Bsn.

Hn.

C Tpt. *mf* *f*

Perc.

Pno. *mf* *mp* *p* *f*

Kbd. *mf* *mp* *p* *f*

T. Solo *fff*
 Not un-til we get the things we need Not til we can be who we real - ly are Til

S. John!_____

A. John!_____

T. John_____

B. John!_

Vln. *mf* *ff*

Vc.

Cb.

190

Chorale
♩ = 72

poco accel. . . ♩ = 84

Fl. *mf*

Cl. *mf* *mp*

Bsn. *mf*

Hn. *f* *mf*

C Tpt. *mf*

Perc. (tamborine) *mp*

Pno. *mf*

Kbd. *mf*

T. Solo
num - ber one.

S. *mf*
Used to pray most ev' - ry day, then I told God "got-ta go my own way" and I ain't shamed. Took some things that

A. *mf*
Used to pray most ev' - ry day, then I told God "got-ta go my own way" and I ain't shamed. Took some things that

T. *mf*
Used to pray most ev' - ry day, then I told God "got-ta go my own way" and I ain't shamed. Took some things that

B. *mf*
Used to pray most ev' - ry day, then I told God "got-ta go my own way" and I ain't shamed. Took some things that

Chorale
♩ = 72

poco accel. . . ♩ = 84

Vln. *mf*

Vc. *mf*

Cb. *mp* *mf*

397

Fl. *mp* *3*

Cl. *mf* *3*

Perc. *3*

Pno.

Kbd. *3* *3* *p* *mf*

S. ne'er was mine They's things we need, so I'm a thief, that's fine, but I ain't shamed. God will for - give the bad

A. ne'er was mine They's things we need, so I'm a thief, that's fine, but I ain't shamed. God will for - give

T. ne'er was mine They's things we need, so I'm a thief, that's fine, but I ain't shamed. God will for - give

B. ne'er was mine They's things we need, so I'm a thief, that's fine, but I ain't shamed. God will for - give the bad

Vc. *pizz.* *mf*

Ch. *mf*

403

Cl. *poco accel.* *mf* *f* *♩ = 96*

Hn. *mf* *f*

C Tpt. *mf* *f*

Perc. *f* *3*

Pno. *f* *3*

Kbd. *mf* *f* *7*

S. things we do, but if He don't for-give, then screw him, too Left my kids with no good-byes, could-n't face the looks in their

A. things we do, but if he don't for-give, then screw him, too Left my kids with no good-byes, could-n't face the looks in their

T. things we do, but if He don't for-give, then screw him, too Left my kids with no good-byes, could-n't face the looks in their

B. things we do, but if He don't for-give, then screw him, too Left my kids with no good-byes, could-n't face the looks in their

Vln. *mf* *f* *3* *5*

Vc. *f* *5*

Ch. *f*

poco accel. *♩ = 96*

410

Fl. *f*

Cl. *f*

Hn. *f*

Perc. *f*

Pno.

Kbd.

S. I'll star-vin' eyes, so I ain't shamed Beat a man who cut in line a line for jobs and I

A. I'll star-vin' eyes, so I ain't shamed Beat a man who cut in line a line for jobs and I

T. I'll star-vin' eyes, so I ain't shamed Beat a man who cut in line a line for jobs and I

B. I'll star-vin' eyes, so I ain't shamed Beat a man who cut in line a line for jobs and I

Vln.

Cb. *f*

416

Fl. *pp* *f* *mf*

Cl. *mf*

Bsn. *p* *mf*

Perc. *p* *mf*

Pno.

Kbd.

S. got-ta get mine, so I ain't shamed Hope I'll for - get these times were liv - in' through, but un -

A. got-ta get mine, so I ain't shamed Hope I'll for - get these times we're liv - in' through, but un -

T. got-ta get mine, so I ain't shamed Hope I'll for - get these times we're liv - in' through, but un -

B. got-ta get mine, so I ain't shamed Hope I'll for - get these times were liv - in' through, but un -

Vln. *f*

Vc. *arco* *f*

Cb. *mp*

421

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Perc.

Pno.

Kbd.

S.

A.

T.

B.

Vln.

Vc.

Cb.

426

Fl.

Cl.

Perc.

Pno.

Kbd.

S. Solo

T. Solo

S.

A.

T.

B.

Cb.

til I for - get, I'll do what I have to and I ain't shamed. No I ain't

til I for - get, I'll do what I have to and I ain't shamed. No I ain't

til I for - get, I'll do what I have to and I ain't shamed. No I ain't

til I for - get, I'll do what I have to and I ain't shamed. No I ain't

you're my man and we do what we have to

She's my girl

shamed and I ain't shamed.

shamed and I ain't shamed.

shamed and I ain't shamed.

shamed and I ain't shamed.

432

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Perc.

Pno.

Kbd.

S. Solo

T. Solo

S.

A.

T.

B.

Vln.

Vc.

Cb.

do We do what we have to We do what we

We do what we have to We do what we

I ain't shamed. We do what we

I ain't shamed. We do what we

I ain't shamed. We do what we

I ain't shamed. We do what we

f *ff* *f*

438

Fl. *ff*

Cl. *mp* *mf*

Bsn. *f* *mf*

Hn. *f* *mf*

C Tpt. *mp* *cup mute*

Perc. *3* To Vib.

Pno. *ff* *mp* *3*

Kbd. *5*

S. Solo *ff*
have to and I ain't shamed

T. Solo *ff*
have to and I ain't shamed

S. *ff*
have to and I ain't shamed.

A. *ff*
have to and I ain't shamed.

T. *ff*
have to and I ain't shamed.

B. *ff*
have to and I ain't shamed.

Vln. *mp* *mf*

Vc. *f* *mp*

Cb. *arco* *5* *mp*

449

Fl. *mf*

Cl. *mf*

Bsn.

C Tpt.

Perc. *Vibraphone* *mf*

Kbd. *mf*

A. Solo *mf* *f* *mf* *f*

T. Solo *f* *mf*

Vln. *mf*

Vc. *mf*

Cb. *mf*

Mis-ter Jim-my, what a pleas-ure to see you So we're talk-in'

An-na! An-na! Got some-thin' to say to you Here's how I see things: you gon-na leave Pol-ly be

Jaunty
♩ = 100

455

Cl. *mf* *f*

Bsn. *mf* *f*

C Tpt. (cup mute) *f*

Vib. *f*

Kbd. *mf*

A. Solo *f* *mf*

T. Solo *f*

Cb. *f*

biz-ness? Pol-ly means a lot_ to me Yours? Yours?!_

She's my good girl *pizz.*

463

Fl. *f*

Cl. *f*

Bsn. *f*

Vib. *f*

Pno. *mp*

Kbd. *mf*

A. Solo *mf*

Cb. *f*

Jim-my, bud-dy... I got a pro-po-si-tion. Jim-my, son-ny, see, here's my po-si-tion

487 To Picc.

Fl.

Cl.

Vib.

Pno.

Kbd.

A. Solo

makes your heart beat. ha Well ain't love grand, and ain't love fine but lem - me

Cb.



493 Piccolo

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Vib.

Pno.

Kbd.

A. Solo

tell ya ba - by, it don't cut the bot-tom line

Vln.

Vc.

Cb.

$\text{♩} = 144$

498

Picc. mf mp

Cl. mf

Bsn. mp

Hn. mp

C Tpt.

Vib. mf p

Pno. mf

Kbd. f mf

A. Solo f

Lis-ten, boy, don't mess with my mo - ney, leave her a-lone, and

$\text{♩} = 144$

Vln. f

Vc. f pizz.

Cb. mf

504 To Fl.

Picc. pp

Cl. f

Bsn. mf

Hn.

C Tpt. mp f

Vib. mp

Pno. pp mf f

Kbd. mf f

A. Solo f

keep your days sun - ny I got plans, Jim-my boy, I got plans and they don't in-clude you John: "I said leave her alone!"

Vln. mf f

Vc. mf

Cb.

512 $\text{♩} = 112$

Cl. *mp*

Kbd. *p*

A. Solo *mp* Anna: "You want her alone? Fine. I'm a businesswoman..." *mf* Pol-ly brings in mon-ey, But some-how I could see a way to set her free if some-bo-dy paid a fee What ya got?

T. Solo *mf* How much? *mp* L... I'm

523 Flute *f*

Picc. *f*

Cl. *f*

Vib. *f* *mf*

Kbd. *f*

A. Solo (raucous laughter) *f* Re-al mo-ney Mis-ter Jim-my Big

T. Solo sav-in' some...

Vln. *f*

Cb. *f*

530

Fl. *f*

Cl. *mp*

Bsn. *pp* *mf*

C Tpt. *f*

Vib. *mf*

Pno. *mf*

Kbd. *mf*

A. Solo num-bers! fol-lowed by ma - ny ze - ros Like I said, this is how I play the game.

Vln. *mf*

Vc. *mf*

Cb. *mf*

Decisive
♩ = 124

poco accel.

537

Fl. *ff*

Cl. *ff*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Vib. *f*

Pno. *mf*

Kbd. *pp* *f*

A. Solo and ho-ney, I play for keeps!

T. Solo Fine then! Sor-ry Pol-ly, but

Decisive
poco accel. ♩ = 124

Vc. *ff*

Cb. *ff*

544

Fl. *f*

Cl. *f*

Bsn.

C Tpt. *f*

Vib. *f*

Pno.

Kbd.

T. Solo good - bye Jim my So long bud-dy boy my good girl needs John-ny John

Vln. *f*

Vc. *f*

204

580

Cl. *ppp* *pp*

Bsn. *ppp* *pp* *ppp*

Vib. *ppp* *pp*

Bar. Solo
me - ri - ca wants to burn

Vln. *ord.*

Vc. *p*

Cb. *mp*

584

Cl. *pp* *mf* *ppp*

Vib. *mf* *mp*

Bar. Solo
Good men, G - Men, my men are cool, cool

Vln. *mp* *pp* *mf* *mp*

Vc. *mp*

Cb. *mp*

589

Fl. $\text{♩} = 120$ $\text{♩} = 88$

Cl. *f* *pp*

Bsn. *mf* *pp*

Hn. *mf* *pp*

C Tpt. *f* *p*

Vib. *f* *p*

Pno. *f* *p*

Kbd. *f*

Bar. Solo
cool

S. *f*
Clyde and Bon-nie and Ba - by

A. *f*
Clyde and Bon-nie and Ba - by

Vln. $\text{♩} = 120$ *p* *pp* *mf* *pp* *ord.* *fp > pp*

Vc. *mp*

Cb. *p* arco

p

³206

613

Fl. *p* *ppp*

Cl. *p* *ppp*

Bsn. *mp* *ppp*

Hn. *p* *ppp*

Vib. *p* *ppp*

Pno. *pp*

Kbd. *p* *mp*

Bar. Solo
cold, flame down, quiet and safe and cold Con-trol them, con-trol A-me-ri-ca He-roe's con-trol

S. *p*
An-gry An-gry A-me-ri-ca

A. *p*
An-gry An-gry A-me-ri-ca

Vln. *p* *pp* *ppp*

Vc. *p* *pp* *ppp*

Cb. *mp* *p*



624

Fl. *fp*

Cl. *fp*

Bsn. *p* *ppp*

Pno. *p*

Kbd. *p*

Bar. Solo
Cold and quiet and safe con-trol A-me-ri-ca is safe with me Cool and quiet and safe Hoo-

S. *p*
An-gry A-me-ri-ca Cool Hoo-

A. *p*
An-gry A-me-ri-ca Cool Hoo-

Vln. *p* *pp*

Cb. *p*

635

Fl. *mp* *mf* *f* *ppp*

Cl. *mp* *mf* *f* *mf*

Bsn. *mp* *mf* *f* *mf*

C Tpt. *mf* *f*

Vib. *mf* *mf*

Pno. *mf* *f* *mf*

Kbd. *p* *mf*

Bar. Solo
-ver With-out me A - me-ri-ca burns Plan wait and

S. *mp* *mf*
ver Out-laws make A - me-ri-ca burn Bar - row

A. *mp* *mf*
ver Out-laws make A - me-ri-ca burn Bar - row

Vln. *mf* *f* *mp*

Vc. *p*

Cb. *mf* *f* *mf*

644

Cl. *ppp* *mf*

Bsn. *mp* *pp* *mp* *pp* *mp*

Hn. *mp* *pp* *mp* *pp* *mp*

Vib. *mp* *mp*

Pno. *mp*

Kbd. *mp*

Bar. Solo
cal-cu - late flame down Cool cold con - trol till he shows his face Make it safe and cold and

S. *mf*
Park - er Nel - son and Pret - ty Boy Floyd Here we go here

A. *mf*
Park - er Nel - son and Pret - ty Boy Floyd Here we go here

Vln. *ppp* *mp*

Vc. *mp*

Cb. *mp* *mf*

655 rit. . . . ♩ = 76 ♩ = 120

Cl.

Bsn.
ppp *mp*

Hn.

Vib.

T. Solo
Call-in'

Bar. Solo
safe and cold safe and cold till he shows his face his face. When he shows his

S.
we go here we go here we go when he shows his face When he shows his

A.
we go here we go here we go when he shows his face When he shows his

Vln.
rit. . . . ♩ = 76 ♩ = 120

Vc.

Cb.
ppp



666

Fl.
f

Cl.
f

Bsn.
f

Hn.

C Tpt.
f

Vib.
To Drum set

Pno.
f

Kbd.
f

T. Solo
J. D. is call-in' J. D. is call - in' his boys Hoo-ver and the G-Men. Can't touch us. Can't touch J. D. and his boys!

Bar. Solo
Me and my boys Hoo-ver and the G - Men, we're wait - ing! We're wait - ing

Vln.
f

Vc.
pizz.

Cb.
f

673

poco rit. . . . ♩ = 108

Fl.

Cl.

C Tpt.

Drum set

Vib.

Pno.

Kbd.

T. Solo

Bar. Solo

C-mon boys! Ain't it time we get to-ge-ther, ain't it time we had some fun? Ain't it time we feel like men?

C-mon boys!

poco rit. . . . ♩ = 108

Vln.

Vc.

Cb.

679

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Perc.

Pno.

Kbd.

T. Solo

Bar. Solo

C-mon boys

C-mon boys There will be law, and there'll be or-der and damn an-y-one in the way

S.

A.

T.

B.

Aw, John...

Aw, John...

Vln.

Vc.

Cb.

685

Fl. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Cl. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Bsn. *mf* *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Hn. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

C Tpt. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Perc. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Pno. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Kbd. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

T. Solo *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Bar. Solo *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Vln. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Vc. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Ch. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

C' - mon boys! One last ride, a no-the chance to feel im-mor-tal, do more than just sur-vive We weren't made to bend

C'-mon boys!

692

Fl. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Cl. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Bsn. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

C Tpt. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Perc. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Pno. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Kbd. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

T. Solo *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

T. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

B. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Vln. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Vc. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Ch. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

low and kiss ass... Ain't you sick of hand-outs? Ain't you sick of bread- lines? Ain't you tired of patched up jeans and

Spose that's true... Yeah boy!

Spose that's true... Yeah boy!

Becoming rougher again

7/3

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Perc.

Pno.

Kbd.

T. Solo

Bar. Solo

S.

A.

T.

B.

the world C'mon boys let's turn it back... Yeah, boys... just one more

We'll be wait - - in'... he's out there, boys!_____

We'll be wait - - in'_____ wait - in'_____

We'll be wait - - in'_____ wait - in'_____

land was mine. We can turn it back, let's turn it back... Yeah, boys...

land was mine. We can turn it back, let's turn it back... Yeah, boys...

Becoming rougher again

[illegible]

732 To Picc. **poco rit.** $\text{♩} = 100$ Piccolo

Fl. ff mf mf mf

Cl. ff

Bsn. ff

Hn. ff

C Tpt. ff

Perc. (go wild) sizzle

Pno. mf

Kbd.

T. Solo One more ride, c' mon... c' mon... 'Mem-ber when we got e-lec - tric? Juiced up and ri-din through town

Bar. Solo One more time one more time one more ride One more time

S. ff John!

A. ff John!

T. ff John!

B. ff John!

poco rit. $\text{♩} = 100$

Vln. ff p mf

Ve. f pizz.

Cb. f pizz.

737

Picc. *mf*

Cl. *mf*

Bsn. *f*

Perc. (ride) *f*

Pno. *mf*

Kbd. *mf*

T. Solo
Headlights bla - zin' up the night like fli-cker-in' stars that God threw down Yeah boys!

T. *f*
and the chase was on_ Right 'til dawn

B. *f*
and the chase was on_ Right 'til dawn

Vln.

Vc.

Cb.

742

Picc. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *f*

C Tpt. *f* harmon mute

Perc. *f*

Pno. *f*

Kbd. *f*

T. Solo
Yeah boys! On hor - ses made of steel and rub - ber, fueled up on free - dom_ Mo-ney in one hand and lead in the o - ther, bul-lets fly-in' by

T. *ff*
On hor - ses made of steel and rub - ber, fueled up on free - dom_ Mo-ney in one hand and lead in the o - ther, bul-lets fly-in' by

B. *ff*
On hor - ses made of steel and rub - ber, fueled up on free - dom_ Mo-ney in one hand and lead in the o - ther, bul-lets fly-in' by

Vln.

Vc.

Cb.

752

Cl.

Bsn.

Hn.

C Tpt.

Perc.

Pno.

Kbd.

T. Solo

T.

B.

Vln.

Vc.

Cb.

mf

mf

mf

senza sord.

mf

mp

mf

so... let's ride Yeah... let's ride so... let's

We're rea - dy to ride... We're rea - dy to ride...

We're rea - dy to ride... We're rea - dy to ride...

mf

mf

mf

755

Picc. *mf* *To Fl.*

Cl.

Bsn.

Hn.

C Tpt. *mf* *f*

Perc.

Pno.

Kbd.

T. Solo
ride Yeah__ let's ride Hello there Merchant's National Bank Hands in the air!

T.
We're rea - dy to ride__ We're rea - dy to ride__

B.
We're rea - dy to ride__ We're rea - dy to ride__

Vln.

Vc.

Cb.

759

Picc. *f* *3*

Cl. *f* *3*

Bsn. *f* *3*

Hn. *f* *3*

C Tpt. *f* *3*

Perc. *To W.Ch. + B.D.*

Pno. *3*

Kbd. *3*

T. Solo

S. *ff*
Screams and confusion! John! John!

A. *ff*
Screams and confusion! John! John!

T. *ff*
Screams and confusion! John! John!

B. *ff*
Screams and confusion! John! John!

Vln. *mf* *3* *f* *3*

Vc. *f* *3*

Cb. *arco* *f* *3*

You have the distinction of being the latest target of John Dillinger!

[illegible]

772

Fl. *mf*

Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f* cup mute

W.Ch. + B.D. *p*

Kbd. *3*

T. Solo
I'm rea-dy to... rea-dy to... Who am I? He - ro He - ro...

Bar. Solo
fif-teen thou-sand dol-lar re-ward

S.
John! John! John Dil-lin-ger_ He - ro Dil-lin-ger_

A.
John! John! John Dil-lin-ger_ He - ro Dil-lin-ger_

T.
John! John! John Dil-lin-ger_ He - ro Dil-lin-ger_

B.
John! John! John Dil-lin-ger_ He - ro Dil-lin-ger_

Vln. *mf*

Vc. *mf*

Cb. *ff*

784

Fl. *mf* *mf*

Cl. *f* 3 3 3

Bsn. *f* 3 3 3

C Tpt. (cup mute) *mf* *pp*

W.Ch. + B.D. *p*

Pno. *mf*

Kbd. 3 *mf*

S. Solo *f*
Jim-my I been wait - ing Don't know how much long-er I'll go on this way

T. Solo He - ro!! Pol - ly?

Bar. Solo 3 9
Fif-teen thou-sand Fif-teen thou-sand dol-lar re

S. 3 3 3
Dil - lin - ger... Dil - lin - ger... Dil - lin - ger...

A. 3 3 3
Dil - lin - ger... Dil - lin - ger... Dil - lin - ger...

T. 3 3 3
Dil - lin - ger... Dil - lin - ger... Dil - lin - ger...

B. 3 3 3
Dil - lin - ger... Dil - lin - ger... Dil - lin - ger...

Vln. *mf* 3

792

Fl.

Cl.

Bsn.

W.Ch. + B.D.

Pno.

Kbd.

S. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Vln.

Vc.

Don't know how much lon - ger... Wait - in'

Pol - ly? No! Got-ta get back to busi-ness Pol - ly loves Jim-my but Pol - ly needs John - ny! He - ro!

ward re - ward re - ward

Dil-lin - ger...

Dil-lin - ger...

Dil-lin - ger...

Dil-lin - ger...

224

798

Fl. *mf* *p* *f*

Cl. *mf* *p* *f*

Bsn. *mf* *mp* *f*

Hn. *mf*

C Tpt. *senza sord.* *mf* *p* *f*

Perc. *pp* *f*

Pno. *p* *mf*

Kbd. *p* *mf*

A. Solo Vil-lain! Out-law!

T. Solo No! Back!! The cops...

Bar. Solo Scoun-drel! Thief!

S. *pp* *f*
mm John! John! John! John! John! John - ny

A. *pp* *f*
mm John! John! John! John! John - ny

T. *p* *f*
mm John! John! John! John - ny

B. *p* *f*
mm John! John! John! John - ny

Vln. *mp* *ff*

Vc. *mf*

Cb. *mf*

892

Fl. *f*

Cl. *f*

Bsn. *f*

Hn.

C Tpt. *f*

Perc.

Pno.

Kbd. *mf*

T. Solo
who called the cops?? Don't... don't make me...

S.
Why us? John - ny

A.
Why us? John - ny

T.
Why us? We're like you, John - ny... John - ny

B.
Why us? We're like you, John - ny... John - ny

Vln.

Vc. *ff* *pp*

Cb. *ff*

[illegible]

811

Fl.

Cl.

Hn.

C Tpt.

Perc.

Pno.

Kbd.

T. Solo

S.

A.

T.

B.

Vln.

Vc.

Cb.

I just need-ed cov-er Gim-me cov-er cov-er

We were like you

This musical score is for the song "The Rose Tree" from the Broadway musical "The Rosemary Baby". It features a full orchestral arrangement and vocal soloists. The score is written for the following parts:

- Fl.** (Flute)
- Cl.** (Clarinet)
- Bsn.** (Bassoon)
- Hn.** (Horn)
- C Tpt.** (C Trumpet)
- Perc.** (Percussion)
- Pno.** (Piano)
- Kbd.** (Keyboard)
- T. Solo** (Tenor Soloist)
- S.** (Soprano)
- A.** (Alto)
- T.** (Tenor)
- B.** (Bass)
- Vln.** (Violin)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

The score is in 4/4 time and features a key signature of one flat (B-flat). The lyrics for the vocal soloists are:

T. Solo: I just need - ed co - ver

S. John-ny took a hos - tage John-ny took a hos - tage John-ny

A. John - ny took a hos - tage John-ny took a hos - tage John - ny

T. Man down! Man down! John-ny took a hos - tage John - ny

B. Man down! Man down! John-ny took a hos - tage John - ny

The score includes various musical notations such as dynamics (e.g., *f*, *mf*), articulation (e.g., accents, slurs), and performance instructions (e.g., "The Rose Tree").

820

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Perc.

Pno.

Kbd.

T. Solo

S.

A.

T.

B.

Vln.

Vc.

Cb.

took a hos - tage Why him! Why

took a hos - tage Why him! Why

took a hos - tage Why him! Why

took a hos - tage Why him! Why

Get back! Get back!

823

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Perc.

Pno.

Kbd.

T. Solo

S.

A.

T.

B.

Vln.

Vc.

Cb.

John - ny has a hos - tage

us? Don't hurt_____ hurt_____

us? John - ny took a hos - tage Don't hurt_____ hurt_____

us? John - ny took a hos - tage Don't hurt_____ hurt_____

us? Don't hurt_____ hurt_____

poco rit. ♩ = 92 **Chorale 2 - Horrified**

826

Fl. *fff* *pp*

Cl. *fff* *pp*

Bsn. *fff*

Hn. *ff*

C Tpt. *fff*

Perc. *fff* (like a gunshot) *p* with bow *p* with bow

Pno. *fff* *p*

Kbd. *fff*

T. Solo

Get back or I'll...

S. him! John - ny! *mp* There's blood on your hands_ John-ny_ blood of a man like

A. him! John - ny! *mp* There's blood on your hands, on your hands_ John-ny_ blood of a man like

T. him! John - ny! *mp* There's blood on your hands on your_ hands_ John-ny_ blood of a man like

B. him! John - ny! *mp* There's blood on your hands_ John-ny_ blood of a man like

poco rit. ♩ = 92 **Chorale 2 - Horrified**

Vln. *fff* *pp*

Vc. *fff* *p*

Cb. *fff*

834 *poco rit.* . . . ♩ = 84

Fl. *ppp* *pp* *ppp*

Cl. *ppp* *pp* *ppp*

Bsn. *p < mp > p*

Hn. *p*

C Tpt. *p* straight mule

Perc. *p* with bow

Pno. *p*

Kbd. *p*

T. Solo *mf* *p* 1 just need-ed co-ver

S. me with kids to feed and a wife with needs, blood of a man like me Just a no-ther slob, with a

A. me with kids to feed and a wife with needs, blood of a man like me Just a no-ther slob, with a

T. me with kids to feed and a wife with needs, blood of a man like me Just a no-ther slob, with a

B. me with kids to feed and a wife with needs, with blood of a man like me Just a no-ther slob, with a

Vln. *poco rit.* . . . ♩ = 84

Vc. *mp*

Cb. *mp*

843 *poco accel.* . . . ♩ = 96

Fl. *p* *mf > p* *mf* *mf*

Cl. *p* *mf* *p* *mf* *mf*

Bsn. *p* *mf* *3* *p* *mf*

Hn. *3*

C Tpt. *3*

Pno. *3*

S. dead end job like you and me John-ny Like you used to be John-ny There's blood on the ground, He-ro and a

A. dead end job like you and me John-ny Like you used to be John-ny There's blood on the ground, on the ground, He-ro and a

T. dead end job like you and me John-ny Like you used to be John-ny There's blood on the ground on the ground, on the ground, He-ro and a

B. dead end job like you and me John-ny Like you used to be John-ny There's blood on the ground, He-ro and a

Vln. *poco accel.* . . . ♩ = 96 *pp* *p*

Vc. *pp* *p*

Cb. *pp* *p*

852

Fl. *pp* *PPP* *p* *PPP*

Cl. *pp* *PPP* *p* *PPP*

Bsn. *p* *PPP*

Hn. *p*

Perc. *p* with bow To Vib.

Kbd. *mp*

S. soul's hea - ven - bound, He-ro, it ain't a game, things just ain't the same cuz it's blood of a man like me

A. soul's hea - ven - bound. He-ro, it ain't a game, things just ain't the same cuz it's blood of a man like me

T. soul's hea - ven - bound. He-ro, it ain't a game, things just ain't the same cuz it's blood of a man like me

B. soul's hea - ven - bound, He-ro, it ain't a game, things just ain't the same cuz it's blood of a man like me

Vln. *p*

Vc. *p*

Cb. *p*

861

C Tpt. (straight mute) *mf*

Pno. *mf*

Kbd. *mf*

T. Solo I just need - ed co-ver gim - me co - ver, gim - me

S. Why'd ya choose him, John - ny?

A. why him?

T. why him?

B. why him?

Cb. *pizz.* *mf*

865

Fl. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mp*

C Tpt. (straight mute) *mf*

Vibraphone *mf*

Pno. *mf*

Kbd.

T. Solo co-ver

S. *mf*
Just a reg - lar guy___ with___ dreams that ran dry like you and me John - ny___ Like you used to be

A. *mf*
Just a reg - lar guy___ with___ dreams that ran dry like you and me John - ny___ Like you used to be

T. *mf*
Just a reg - lar guy___ with___ dreams that ran dry like you and me John - ny___ Like you used to be

B. *mf*
Just a reg - lar guy___ with___ dreams that ran dry like you and me John - ny___ Like you used to be

Vln. *mf*

Vc. *mf*

Cb. *f*

[illegible]

877 $\text{♩} = 100$

Fl. *mp* *mf* *pp*

Cl. *mp* *mf* *pp*

Bsn. *mp* *mf* *pp*

Hn. *mp* *mf* *pp*

Vib. *mf* *pp*

Pno. *mf* *pp*

Kbd. *mf* *pp*

T. Solo *mf* *pp*

S. — John-ny and you ain't done like you should, John-ny hearts drift, lives shift and their mo-ney was good You turned on

A. good John-ny and you ain't done like you should, John-ny hearts drift, lives shift and their mo-ney was good

T. good John-ny and you ain't done like you should, John-ny hearts drift, lives shift and their mo-ney was good

B. — John-ny and you ain't done like you should, John-ny hearts drift, lives shift and their mo-ney was good

Vln. *mf* *mp* *pp*

Vc. *mf* *pp*

Cb. *mf* *pp*

887 $\text{♩} = 100$

Fl. *f* *ff* *mp* *mf*

Cl. *f* *ff* *mp* *mf*

C Tpt. *f* *ff* *mp* *mf*

Vib. *f* *ff* *mp* *mf*

Pno. *mf* *ff* *mp* *mf*

Kbd. *mf* *ff* *mp* *mf*

T. Solo *mf* *ff* *mp* *mf*

S. me, my friends! Don't turn on me! There's blood on your hands, John. He just took up a stand

A. There's blood on your hands, John. He just took up a stand

T. There's blood on your hands, John. He just took up a stand

B. There's blood on your hands, John. He just took up a stand

Vln. *f* *ff* *p* *mf*

Vc. *mf* *ff* *p* *mf*

Cb. *mf* *ff* *p* *mf*

893

Fl. *ff* *f* *ff*

Cl. *ff* *f*

Hn. *p* *mf* *p*

C Tpt. *mf*

Vib. *ff*

Pno. *f* *ff* *mf*

Kbd.

T. Solo
my friends... No_____ my friends!

S.
John. Just li - vin' life one short sim - ple life, spilled blood from a

A.
John. Just li - vin' life one short sim - ple life, spilled blood from a

T.
John. Just li - vin' life one short sim - ple life,_____ spilled blood__ from a__

B.
John. Just li - vin' life one short sim - ple life,_____ spilled blood from a

Vln. *mp* *f*

Vc.

Cb.

898

Fl. *f*

Cl. *mp* *f*

Bsn. *mf*

C Tpt. *f*

Vib. *mf* *f*

Pno.

Kbd. *3*

T. Solo *f*
Ain't meant for him to get shot. Ne-ver thought they'd shoot him__

Bar. Solo *3*
Tips are com - ing in.

S. man like me__

A. man like me__

T. man like me__

B. man like me__

Vc. *3*

Cb. *3*

[illegible]



241

923

Fl.

Cl.

Bsn.

C Tpt.

Vib.

Pno.

Kbd.

T. Solo

Bar. Solo

S.

A.

T.

B.

Vln.

Vc.

Cb.

ff

mf

f

You turned on me, my friends!

The tips are com - ing in

John. He was

John. He was

John. He was

John. He was

f

928

Fl.

Cl.

Bsn.

Hn.

Vib.

Pno.

Kbd.

T. Solo

S.

A.

T.

B.

Vln.

Vc.

Cb.

f

mp

mf

ff

my friends! I am like you!

just like me _____ He was just like me

just like me _____ He was just like me

just like me _____ He was just like me

just like me _____ He was just like me

f

arco

933

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Vib.

Pno.

Kbd.

T. Solo

S.

A.

T.

B.

Vln.

Vc.

Cb.

f

f

mf

You turned on me!

You used to be like me... like me...

You used to be like me... like me...

You used to be like me... like me...

You used to be like me... like me...

mf

[illegible]

944

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Vib.

Pno.

Kbd.

Vln.

Vc.

Cb.



Troubled, disjointed

955

Fl.

Cl.

Bsn.

Hn.

Vib.

Kbd.

A. Solo

Wan - na know How did ya find me?_ Wan - na know what's this all a-bout? Wan - na know why you call - in' me in? I'm just a__ plain old gal

Vc.

Cb.

963

FL. *mf*

CL. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf* harmon mute

Vib. *mf*

Kbd. *mf*

A. Solo
with some rooms I let a plain old gal, not look-in' for no trou-ble Wan-na know who you think you are trou-ble nice and de-cent

Vln. *mf*

Vc. *mf*

Cb. *mf*



970

FL. *mf*

CL. *mf*

Bsn. *mf*

Hn. *mf*

Vib. *mf*

Kbd. *mf*

A. Solo
plain old gals like me Wait a minute now...

Bar. Solo
An-na, An-na, An-na what hap-pens in your rooms is-n't so plain, but it sure is old. What

Vln. *mf*

Vc. *mf*

Cb. *mf* pizz.

977

Fl. *mp* *f* *mf* *pp* *f*

Cl. *mp* *mf* *pp* *f*

Bsn. *mf* *pp* *f*

Hn. *pp* *f*

C Tpt. (harmon) *mf*

Vib. *mp* *mf*

Pno. *mp*

Kbd. *f*

A. Solo Wan - na know where you heard these things

Bar. Solo hap-pens in your rooms is-n't so de - cent, but for some fel-las... it's nice... grit - ty and dir - ty and nice

Vln. *mp* *mf* *pp* *f*

Vc. *pp* *f* *mf*

Cb. *pp* *f*

983

Fl. *f* *mp* *pp*

Cl. *f* *mp* *pp*

Bsn. *mf*

Hn. *mf*

Vib. *mp* *mf*

Kbd. *mf*

A. Solo Wan - na know who been scan-dal - i - zin' my name Wan - na know

Bar. Solo Right now I don't care how you make your mo-ney, just care a-bout a man

Vln. *mf* *mp* *pp*

Vc. *mf*

Cb. *mf*

989

Fl. *mf* *mp* *pp* *mp* *pp* *mp* *pp*

Cl. *mf* *mp* *pp* *mp* *pp* *mp* *pp*

Bsn. *mf*

Hn. *mf* mute (hand)

Vib. *mf* *mp* *mp* *mp* *mf*

Pno. *f*

Kbd. *f*

A. Solo Wan - na know Who's your friend, then?

Bar. Solo — you might know, the fel-las who come in to your plain — old rooms, they say they've seen a friend of mine

Vln. *mf* *mp* *pp* *mp* *pp* *mp*

Vc. *mf*

Cb. *mf*



995

Fl. *mf* *f*

Cl. *f*

Bsn. *f*

Hn. (harmon)

C Tpt. *mf*

Vib. *mf*

Pno. *mf*

A. Solo Plain old gals like me We don't know un - sa - vo - ry types

Bar. Solo Wan-na know do you like your free - dom? Wan-na know, do you like the States? Cuz I know you're

Vln. *mf*

Cb. *mf*

1003

Fl. *mp* *pp* *fp* *pp* *f* *p* *f*

Cl. *f* *fp* *pp* *f* *mf*

Bsn. *f* *mf*

Hn. senza sord (open) *p* *f*

C Tpt. *f* *f* *mf*

Vib. *mp*

Pno. *mf*

Kbd. *f*

Bar. Solo
just a sim-ple Po - lak And your pass-port ain't so clean Wan - na know would you like to help me or say good-bye to all the things you

Vln. *mp* *pp* *fp* *pp* *f* *p* *f*

Vc. *mf* *p* *f* *p* *f* *p*

Cb. *mf* *f* *p* *fp* *f* *p*

==

♩ = 80

1010

Fl. *ppp* *mp*

Cl. *ppp* *mp*

Bsn. *mf* *mp*

Hn. *ppp* *mp*

C Tpt. *ppp*

Vib. motor on: medium *mp* *mf*

Pno. *mp* *pp*

A. Solo
What I own is... what I worked for, like ev-ry-bo-dy else. You big shots and your pin-stripe suits... think you know what A-me - ri-ca needs... think you know what A-me - ri-ca

Bar. Solo
own

♩ = 80

Vln. *ppp* *p* *mp*

Vc. *ppp*

Cb. *ppp*

1018

Fl. *f* *mf*

Cl. *f* *mf*

Bsn. *f* *mf*

Hn. *f*

C Tpt. *mf*

Vib. To Tamb. Tambourine *mf*

Kbd. *mf*

A. Solo *f*

is... Well you don't! A - me - ri - ca is dirt - y ci - ties, A - me - ri - ca is "bet - ter speak En - glish," A - me - ri - ca is

Vln. *f* *mf*

Vc. *mf*

Cb. *mf*



1024

Fl. *mf*

Cl. *mf*

Bsn. *pp*

Hn. *pp*

C Tpt. *mf* *pp*

Tamb. To Vib.

Pno. *mf*

A. Solo *mf*

"ya fil - thy Po - lak" A - me - ri - ca is be - ing glad that the mo - ney you make on your back can feed Ma - ma and Ta - ta back home

Bar. Solo *mf*

You peo - ple and your

Vln. *pp*

Vc. *pp* *mf*

Cb. *pp* *pizz.* *mf*

1032

Fl. *mf* *ff* *f*

Cl. *mf* *ff* *mp* *f*

Bsn. *mp* *mp*

Hn. *mp* *mf* *mp* hand mute

C Tpt. *mf* *ff*

Tamb. *mf* *mp*

Kbd. *mp*

A. Solo

Bar. Solo

Vln. *mf* *ff*

Vc. *f* *mf*

Cb. *f*

Now that's A - me - ri - can. ma - king deals with the de vil! Wan - na know what terms we talk - in?

hard luck tales! All I wan - na know is will you make a deal now we're talk - in'.

1039

Fl. *mf* *mf* *mf* *mf* *mf*

Cl. *mf* *mf* *mf* *mf* *mf*

Bsn. *mp* *mp*

Hn. *mp* (hand mute)

C Tpt. *mp* cup mute *mp*

Vib. *mf* bow

A. Solo

Bar. Solo

Vln. *mf* *mf* *mf*

Vc. *mf* *mf* *mf*

Cb. *mf* arco

now we're talk-in' and we're deal-in' A - me - ri - ca is ma-kin' deals...

now we're talk-in' and we're deal-in' A - me - ri - ca is ma-kin' deals... Wan - na know He look fa - mi - liar? Cuz if ya know him

More at Ease

poco accel. ♩ = 116

1047

Fl. *f* *p* *f* *f*

Cl. *f* *p* *f*

Bsn. *mf* *f* *mp* *f*

Hn. *senza sord.* *mp*

C Tpt. *f*

Vib. *p* *f*

Pno. *mf* *g*

Kbd. *mf*

A. Solo *f*
1 dun - no may - be I've seen him 1 dun - no if

Bar. Solo *g*
Ma-ma and Ta-ta keep on eat-in'!... if ya know him

More at Ease

poco accel. ♩ = 116

Vln. *f* *p* *f* *g*

Vc. *mf* *f* *mp* *f*

Cb. *mp* *f*

Fl. *g*

Bsn. *mf*

C Tpt. *mf*

Vib. *mf*

Pno. *g*

Kbd. *g*

A. Solo *g*
it's safe to say 1 dun - no per-haps he goes by the name Jim my

Bar. Solo *g*
Wan-na know...think you'll see him soon? Wan-na know if you could

Vln. *g*

Vc. *g*

Cb. *g*

1061

Fl. *mf*

Cl. *mf*

Bsn. *mf*

Hn. (open) *mf*

C Tpt. *mf*

Vib. *mf*

Pno.

Kbd.

A. Solo

T. Solo

Bar. Solo

Vln.

Vc.

Cb.

Could be good for us to join for - ces Could be good to bring him down...

Hey now...

point me in the right di - rec - tion... Could be good for us to join for - ces Could be good to bring him down...

1067

Fl.

Cl.

Bsn.

Hn.

Vib.

Pno.

Kbd.

S. Solo

T. Solo

Vc.

Cb.

Wan-na know where is my good girl? Wan - na know Where she got to Need some lov in' af ter the things I done seen

Wan-na know what

1074

Fl. *mf*

Cl. *mf*

Bsn. *mf*

C Tpt. *mp*

Vib. *mf* 3 *mf*

Pno.

Kbd.

S. Solo

A. Solo

T. Solo

Vln. *mf* 3 *mf*

Vc. *mf*

Cb. *mf*

1080

Fl.

Cl. *mp* 5 *mp*

Bsn. *mp* 3 *mp*

Hn. *mp*

C Tpt. *mf*

Vib. *mp*

Pno. *mf*

Kbd. *mf* 3 *mf*

S. Solo

A. Solo

T. Solo

Bar. Solo

Vln.

Vc. *mp*

Cb. *mp*

hap - pened to Jim - my... I dun - no the man in front of me It's not like you to leave me a - lone...

I know a

I thought you knew me,

I thought I knew you'd ne - ver leave me But do I want you now?

girl And he's back now...

thought you knew I had to go my own way But I'm back now

Yeah, her name is Pol - ly So he's back now

1087

Fl. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Vib. *mf*

Pno. *mf*

Kbd. *mf* (con ped.)

S. Solo

A. Solo

T. Solo

Bar. Solo

Vc. *mf*

Cb. *mf*

1094

Fl.

Cl.

Bsn.

Hn.

Vib. *mf*

Pno.

Kbd. *mf*

S. Solo

A. Solo

T. Solo

Bar. Solo

Vln. *mf*

Vc.

Cb.

But_____ do you need me,_____ or just use me like all the o-thers

And Pol-ly loves him Love is sil-ly, makes you need-y He needs her love He loves her

No, you need me__ 'cuz I love you Pol - ly!_____ Pol - ly

And love is sil-ly But does he need her?_____ Can we use her? Pol - ly_____

'cuz I don't be-lieve you I don't be-lieve you What_____ did you do? Who are you?

eyes, the way she cries And then_____ her sighs... Well, I can fool her Pol-ly.

Pol - ly! I went a-way on - ly for you, to make things ea - si - er_____ for you for you! Pol-ly.

_____ Pol - ly Pol - - ly Pol - ly So we can use her? Use her. Pol-ly.

1109

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Vib.

Pno.

Kbd.

S. Solo

A. Solo

T. Solo

Bar. Solo

Vln.

Vc.

Cb.

f *mf* *f* *mf* *mf* *f* *mf* *mp* *mp* *ff* *mf* *f*

Red Red Red Red Red Red Red

Big rooms and sun - light. Green grass Blue skies___ and kids___ But I can't give you what I want to if

Big rooms and sun - light Green grass Blue___ skies and kids Pol - ly

Big_ rooms and sun - light Green grass Blue skies___ and kids But I can't give you what I want to

Big rooms and sun - light Green grass Blue___ skies and kids Pol - ly

1119 rit. (♩ = 90)

Cl. *pp*

Bsn. *p*

Hn. *pp*

Vib. *pp*

Kbd. *pp*

S. Solo
I don't know you Just keep me safe_____ Just keep me safe

A. Solo
If I do this, you'll keep me safe? You'll keep me safe? Keep me safe Just keep me safe

T. Solo
if you don't trust me I'll keep you safe I'll keep you safe

Bar. Solo
I'll keep you safe, I'll keep you safe I'll keep you safe

S. *f*
When

A. *f*
When

T. *f*
When

B. *f*
When

rit. (♩ = 90)

Vln. *pp*

Vc. *mf* *p*

Cb. *p*

1129 $\text{♩} = 112$ $\text{♩} = 132$

Fl. *ff*

Cl.

Bsn. *ff*

Hn. *f*

C Tpt. *f*

Vib. *f* To Cym. Suspended Cymbal *f* *ff*

Pno. *ff*

Kbd. *ff*

S.
times get too hardand life is press - in' down, I got - ta get a - way, and that get-a way is just a few dimes pay for a flick-er-in' sha-dow play...

A.
times get too hardand life is press - in' down, I got - ta get a - way, and that get-a way is just a few dimes pay for a flick-er-in' sha-dow play...

T.
times get too hardand life is press - in' down, I got - ta get a - way, and that get-a way is just a few dimes pay for a flick-er-in' sha-dow play...

B.
times get too hardand life is press - in' down, I got - ta get a - way, and that get-a way is just a few dimes pay for a flick-er-in' sha-dow play...

Vln. $\text{♩} = 112$ *ff*

Vc. *ff*

Cb. *f*

Swing
♩ = 84

1136

Fl. *ff* *p* *ff* *f*

Bsn. *mf* hand mute

Hn. *mf* harmon mute

C Tpt. *f* *3*

Cym. *To Vib.* *Vibraphone* *f* *3*

Pno. *f* *3*

Kbd. *f* *3*

S. Say, Ho-ney let's go__ to the mo - vies Where the

A. Say, Ho-ney let's go__ to the mo - vies Where the

T. Say, dar-lin' let's go__ to the mo - vies

B. Say, dar-lin' let's go__ to the mo - vies

Swing
♩ = 84

Vln. *f* *3*

Vc. *pizz.* *f*

Ch. *mf*

1144

Fl. *f* *3*

Cl. *mf* *f* *3*

Hn. *mf*

C Tpt. *mf*

Vib. *f*

Pno. *f* *f*

Kbd. *f*

S. love is hot__ and the bread-lines are miles a - way Say, sweet-heart let's go down to the

A. love is hot__ and the bread-lines are miles a - way Say, sweet-heart let's go down to the

T. and the bad guys get shot... and the bread-lines are miles a - way Say, lo-ver let's go down to the

B. and the bad guys get shot... and the bread-lines are miles a - way Say, lo-ver let's go down to the

Ch. *f*

1151

Cl. *mf* *f*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Vib. *f*

Pno.

Kbd.

S.
show! Learn the hot new dance_ from the la-test bands, come on now, whad-da - ya say? Life out - side can be so mean.

A.
show! Learn the hot new dance_ from the la-test bands, come on now, whad-da - ya say? Life out - side can be so mean.

T.
show! Learn the hot new dance_ from the la-test bands, come on now, whad-da - ya say? Life out - side can be so mean.

B.
show! Learn the hot new dance_ from the la-test bands, come on now, whad-da - ya say? Life out - side can be so mean.

Vln. *mf* 3

Vc. *mf* *f*

Cb.

1158

Fl. *ff* *mf* 3 3

Cl. *ff* *mf* 3 3

Bsn. *mf* 3 3

Hn. *f* senza sord. hand mute *mf*

C Tpt. *mf* *f*

Vib. *mf* *f*

Pno.

Kbd. *f*

A. Solo Hey Bud - dy, Hey Pol - ly,

T. Solo What do you want?

S. Why not dream on a sil - ver screen?

A. Why not dream on a sil - ver screen?

T. Why not dream on a sil - ver screen?

B. Why not dream on a sil - ver screen?

Vln. *mf* sul pont.

Vc.

Cb.

1165

Fl. *p* 3 3 3 3

Cl. *p* 3 3 3 3

Bsn. *mf*

Hn. *mf* *mp* *p* 3 3 3 3

C Tpt. *mp* 3 3 3 3

A. Solo let's go... to the mo - vies my place is to hot, need a nice cool spot let's see what's play-in' to - day Oh c'mon!

Polly: Oh I don't think now's a great time to...

Vln. *mf* sul pont.

Vc. *mf*

Cb. *mf*

1174

FL. *ff*

CL. *mf* *ff*

Bsn. *mp* *f*

Hn. *mp* *mf*

C Tpt. *mp* *f*

Vib. *mp* *f*

Pno. *f* *mf*

Kbd. *f* *mf*

A. Solo
Life in here seems oh so dead, why not have a lit-tle fun in- stead? Fine then. How 'bout you Jimmy?
(sul pont.)

Vln. *mf* 3 *mf*

Cb. *f*

John: "Since when we be friends?"

1181

FL. *mf*

CL. *mf*

Bsn. *f*

Hn. (hand mute) *mf*

C Tpt. (harmon mute) *mf*

Vib. *mf*

Pno. *mf*

Kbd. *mf*

A. Solo
Say Jim-my, say Pal - o, let's bu - ry the hat - chet, I'm feel-in' real bored, you got that real nice Ford, why don't you drive us a - way? Whadd'ya say?
(sul pont.)

Vln. *mf*

Vc. *mf*

Cb. *mf* arco

1189

Fl. *mf*

Cl. *mf*

Hn. senza sord. *mf*

Vib. *mf*

Pno. *mf*

S. Solo
This could be what we need to get back what we had. Nice night out might help us fi - gure out. how we can start a - gain

T. Solo
A

Cb.



1195

Fl.

Bsn. *mf*

Hn. *mf*

Vib.

Pno.

Kbd. *mf*

S. Solo
A se - cond chance with my good man... What we had was some-thing real

T. Solo
night-time whirl with my good girl... What we had was some-thing real

Cb.

[illegible]

1209

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Vib.

Pno.

Kbd.

S.

A.

T.

B.

Vln.

Vc.

Cb.

let's watch our na-tion's dreams the big screen is where we kill all our cares and our hopes come out_ to play

Say la-dies let's watch our na-tion's dreams the big screen is where we kill all our cares and our hopes come out_ to play

Say la-dies let's watch our na-tion's dreams the big screen is where we kill all our cares and our hopes come out_ to play

pizz.

pizz.

1217

FL. *f*

Cl. *f*

C Tpt. *f*

Vib.

Kbd. *f*

A. Solo
Mis-ter Hoo-ver, we'll be at the Bi-o - graph. I'm in a red dress. That's how you'll know it's him.

Bar. Solo
Look for the la - dy in the

S.
Say mis-ter

A.
Say mis-ter

T.
Say la - dy

B.
Say la - dy

Vln.

Vc.

Ch.

f



1227 **Becoming frantic; antic...**

FL. *f*

Cl. *f*

C Tpt. *f*

Pno. *f* *mf*

Kbd. *mf*

A. Solo
Look for the la - dy in the red dress,

Bar. Solo
red dress, fel-las! Look for the la - dy in the red dress,

S.
let's go to the mo - vies Bread-lines are miles a - way come on now, whad-da - ya

A.
let's go to the mo - vies Bread-lines are miles a - way come on now, whad-da - ya

T.
let's go to the mo - vies Bread-lines are miles a - way down at the mo - vies, on now, whad-da - ya

B.
let's go to the mo - vies Bread-lines are miles a - way down at the mo - vies, on now, whad-da - ya

Vln. *arco* *mf*

Vc. *mf*

Straight
♩ = 112

1235

FL.

CL.

Bsn.

Hn.

C Tpt.

Vib.

Pno.

Kbd.

S. Solo

S.

A.

T.

B.

Jim-my. Ba-by. Did I e-ver tell you you re

say? Down at_ the mo-vieshop es come out_ to play down at the mo-vies, Trou-bles will flick-er a - way

say? Down at_ the mo-vieshop es come out_ to play down at the mo-vies, Trou-bles will flick-er a - way

say? Our hopes come out_ to play down at the mo-vies, Trou-bles will flick-er a - way

say? Our hopes come out_ to play down at the mo-vies, Trou-bles will flick-er a - way

Straight
♩ = 112

Vln.

Vc.

Cb.

arco

mp

mp

mp

1243

CL.

Hn.

Vib.

Kbd.

S. Solo

T. Solo

Vln.

Vc.

Cb.

mind me of Clark Ga-ble? Dark and strong and smooth... look at him up there hold-ing Myr-na Loy so tight and nice, like we used to...

No, real-ly? Pol-ly... Pol-ly... Pol-ly... Dar-lin'.

1249

Cl. *mf* *mp* *mf* *mp*

Hn. *mf* *mp* *mf* *mp*

Perc.

Kbd.

S. Solo

T. Solo

Vln.

Vc.

Cb.

You ne-ver did... Jim-my Jim-my

Did I e-ver tell you I wan-ted to be Clark Ga-ble Look at him up there___ do-in' what he has to do, cuz life is-n't fair, and love is-n't cheap. You get that,

1255

Fl.

Cl. *mf* *mp*

Hn. *mf*

C Tpt. *mf*

Perc.

Kbd.

S. Solo

T. Solo

Vln.

Vc.

Cb.

Look at him up there, he'd do a-ny-thing she'd ask Look at them up there so lost in love...

don't you? Look at him up there, he knows the world is mean... Look at them up there so lost in love...

mf

1261

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Perc.

Pno.

Kbd.

S. Solo

T. Solo

Vln.

Vc.

Cb.

pp

mp

mf

mf

mf

mf

Un-til the day she gets wise and sees through all Clark's lit-tle lies... I got eyes Jim-my.. I got eyes, John - ny

Pol- ly...

Hey now, wait a minute!

1267

Cl.

Bsn.

Hn.

Perc.

Pno.

Kbd.

S. Solo

T. Solo

Vln.

Vc.

Cb.

f

mp

mp

To Vib.
sizzle (l.v.)

f

Look at him up there, Clark gets found out... Look at him up there head-ed to an e - le - tric chair! I know you, John, and the lit-tle

Pol-ly Ba by

1273

Fl. *mf*

Cl. *mf*

Bsn.

Hn. *mp*

C Tpt. *mp*

Kbd. *mf*

S. Solo
game we played can't go on for - e-ver I know, known so much for so long, and I thought I could go on, but now there's truth in my

T. Solo
So you know.

Vln. *mf*

Vc. *mf*

Cb. *mf*



1281

Fl. *mf*

Cl. *mf*

Hn. *mf*

C Tpt. *mf*

Vibraphone *mf*

Vib. *mf*

Pno. *mf*

Kbd. *mf*

S. Solo
eyes my man_____ so good and true_____ is just a kil - ler_____

T. Solo
No! _____ I

Vln. *f*

Vc. *mf*

Cb. *mf*

pizz. *f*

1287

Fl.

Cl.

C Tpt.

Vib.

Pno.

Kbd.

T. Solo

did it all for you, Pol - ly, Pol - ly, try and see Jim-my in here, don't get wise, There's things we ig - nore, don't call me no

Vln.

Cb.



1293

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Vib.

Pno.

Kbd.

S. Solo

I do what I do cuz I got-ta get by, you do what you do cuz there's greed in your eyes and I...

T. Solo

kil ler, I won't call you nowhere!

Vln.

Cb.

arco

mf <

1298

FL. *ff*

CL. *mp* *mf* *ff*

Bsn. *f* *f* *ff*

Hn. *mp* *mf* *ff*

C Tpt. *ff*

Vib. *mp* *mf* *ff*

Pno. *ff*

Kbd. *ff*

S. Solo
can't go on this way, There's girls back home who got re - spec - ta - bi - li - ty... hus-bands and homes with cars in the drive but you...

Vln. *mf* *ff*

Vc. *f* *mf* *ff*

Cb. *f* *ff* pizz.

1304

FL. *f*

CL. *f* *ff* *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Vib. *f*

Pno. *f*

Kbd. *f* *ff*

S. Solo
you got bul - lets and blood, and Jim-mys and John-nys just give me one man who is who he is... I'm

Vln. *mf*

Vc. *mf*

Cb. *f*

Calming down...

1310 To Picc.

Fl. *pp*

Cl. *pp* *mf*

Hn. *mf*

C Tpt. *mf*

Pno.

Kbd. *p*

S. Solo sick to death of just get-ting by... Will you

T. Solo I know. You're my good girl, and I am your man so good and true, and I'll kill John-ny.

Calming down...

Vln. *pp*

Vc. *mp*

Cb. *f* *mp*

1316 Piccolo

Fl. *mp* *mf*

Cl. *mp* *mf* *mp*

Bsn. *mp*

Hn. *p* *mp*

C Tpt. *p*

Vib. *mp* *mf*

S. Solo Will you lay your things down, put the guns and girls a - way? But we need

T. Solo And will you? Be just my girl, my good girl put the johns and men a - way?

Vln. *mf*

Vc.

Cb.

1322

Picc. *f* *pp* *mp*

Cl. *mf*

Bsn. *p*

Hn. *p*

Vib. *f* *mp*

Pno. *mp* *f*

Kbd. *mp* *mf*

S. Solo
mo- ney... If ther's no more John-ny, thenyou've got me

T. Solo
Don't you wor-ry I got mo-ney but do I have my girl? There's no more John-ny, just Jim - my and Pol-ly

Vln. *p*

Vc. *mf* *p*

Cb.

1338

Picc. *Flute* *mf*

Cl. *mp* < *mf* > *mp* *mp* < *mf* > *mp*

Bsn. *mp*

Hn. *hand mute* *mp*

C Tpt. *mp* < *mf* > *mp* *mf*

Pno. *p* *mp* < *mf* > *mp* < *mf* > *mp*

Kbd. *p*

A. Solo
Let's walk down this street here... Nice night for a walk ain't Romantic-like, huh? it?

T. Solo
Why? The car's over there... Why?

S. Wish him well... say a prayer... Say a prayer.....

A. Wish him well... Say a prayer.....

T. Wish him well... Say a prayer.....

B. Wish him well... Say a prayer.....

Vc. *mp*

Cb. *mf*

1346 poco rit. . ♩ = 96

Fl. *mf* *f* *fff* *mf*

Cl. *mf* *f* *fff* *mf*

Bsn. *mf* *f* *fff* *mp* *mf* *pp*

Hn. *mf* *f* *fff* *mp* *mf* *pp* senza sord.

C Tpt. *f* *fff*

Perc. *mp* *f* *fff* (gunshots)

Pno. *mf* *f* *fff*

Kbd. *mf* *f* *fff* (bang)

S. Solo Jimmy. You know that man comin' at us? (screams)

T. Solo What man?

Bar. Solo *mf* His soul's in hell!

S. *p* John... *f* His soul's in hell! *mf* He was a good mansome folks said

A. *p* John... *f* His soul's in hell! *mf* He was a good mansome folks said

T. *p* John... *f* His soul's in hell! *mf* He was a good mansome folks said

B. *p* John... *f* His soul's in hell! *mf* He was a good mansome folks said

Vln. *f* *fff* poco rit. . ♩ = 96

Vc. *mf* *f* *fff* *mp* *mf* *pp*

Cb. *f* *fff* *mp* *mf* *pp*

1356

FL. *pp*

CL. *pp*

Bsn. *pp* *mf* *pp*

S. *p* be - trayed by a wo - man John... John... John... John... John... *pp*

A. *p* be - trayed by a wo - man John... John... John... John... John... John... *pp*

T. *p* be - trayed by a wo - man dressed in red... John... John... John... John... *pp*

B. *p* be - trayed by a wo - man dressed in red... John... John... John... John... *pp*

Vc. *pp* *mf* *pp*

Cb. *pp* *mf* *pp*

1364

FL. *ff*

CL. *ff* *mf* *pp* *mf* *pp* *mp* *mf* *p*

Bsn. *ff* *mf* *pp* *mf* *pp* *mp* *mf* *p*

Hn. *ff* *mf* *pp* *mf* *pp* *mp* *mf* *p*

C Tpt. *ff* *mf* *pp* *mf* *pp* *mp* *mf* *p*

Perc. *ff*

Pno. *ff*

Kbd. *ff* *mf*

T. Solo *f* Re - mem - ber me And tell my sto - ry As I was so you... might be and you... might be

S. *ff* *p* John... John... John... John... John... John... John... John... *pp*

A. *ff* *p* John... John... John... John... John... John... John... John... *pp*

T. *ff* *p* John... John... John... John... John... John... John... John... *pp*

B. *ff* *p* John... John... John... John... John... John... John... John... *pp*

Vln. *ff*

Vc. *ff* *mf* *pp* *mf* *pp* *mp* *mf* *p*

Cb. *ff* *mf* *pp* *mf* *pp* *mp* *mf* *p*

♩ = 90

1370

Fl. *pp* *f*

Cl. *mf* *f*

Bsn. *f*

Hn. *mf* *f*

C Tpt. *mf* *f*

Perc. *Vibraphone* *mf*

Pno. *mf*

Kbd.

S. Solo *f* *mf*
You ___ might be ___ and_ you! ___ and_ you!

A. Solo *f* *mf*
and_ you might be ___ and_ you! ___ and_ you!

T. Solo *f* *mf*
and you ___ might be ___ and you! ___ and you! for that they shot him

Bar. Solo *f* *mf*
and_ you! ___ and_ you!

S. *mf*
___ John-ny ___ start-ed life with-out mo - ney ___ or a crown. John-ny tried to be more, for that they shot him

A. *mf*
John... John-ny ___ start-ed life with-out mo - ney ___ or a crown. John-ny tried to be more, for that they shot him

T. *mf*
___ John - ny ___ start-ed life with-out mo - ney ___ or a crown. John-ny tried to be more, for that they shot him

B. *mf*
John... John - ny start-ed life with-out mo - ney ___ or a crown. John-ny tried to be more, for that they shot him

♩ = 90

Vln. *mp* *f*

Vc. *f*

Cb. *f* *mf*

♩ = 96

1379

Fl.

Vib.

Pno.

Kbd.

T. Solo

S.

A.

T.

B.

Cb.

down.

John - ny had a gun, and that gun was his re - nown John - ny's gun was his

down.

John - ny had a gun, and that gun was his re - nown John - ny's gun was his

down.

John - ny had a gun, and that gun was his re - nown John - ny's gun was his

down.

John - ny had a gun, and that gun was his re - nown John - ny's gun was his

♩ = 96

♩ = 100

1385

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Vib.

Pno.

Kbd.

T. Solo

S.

A.

T.

B.

Cb.

for that they shot him down.

job, for that they shot him down. Can't a man just have

job, for that they shot him down. Can't a man just have

job, for that they shot him down. Can't a man just

job, for that they shot him down. Can't a man just

♩ = 100

1390

Cl.

Bsn.

Hn.

C Tpt.

Vib.

Kbd.

S. Solo

T. Solo

S.

A.

T.

B.

Cb.

Jim-my_____

Pol-ly_____

his girl_____ and his dream? Push a man_____ too

his girl_____ and his dream? Push a man_____ too

have_____ his_____ girl_____ and his dream? Push a man_____ too

have his_____ girl and his dream? Push a man_____ too

1394

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Vib.

Pno.

Kbd.

S. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Vln.

Vc.

Cb.

108

John - ny had a dream

His soul's in hell!

far and soon blood will stream

John - ny had a dream of new life in Chi-ca - go

far and soon blood will stream

John - ny had a dream of new life in Chi-ca - go

far and soon blood will stream

John - ny had a dream of new life in Chi-ca - go

far and soon blood will stream

John - ny had a dream of new life in Chi-ca - go

1400

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Vib.

Pno.

Kbd.

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Vln.

Vc.

Cb.

$\text{♩} = 112$

mp *f* *ff*

mp *f* *ff*

mp *f* *ff*

f *ff*

f *ff*

mf

for that they shot him down. John - ny_____ was like

John-ny's dream was too strong, for that they shot him down. John - ny_____ was like

for that they shot him down. John - ny_____ was like

John-ny's dream was too strong, for that they shot him down. John - - ny was like

town John-ny's dream was too strong, for that they shot him down. John - ny_____ was like

town John-ny's dream was too strong, for that they shot him down. John - ny_____ was like

town John-ny's dream was too strong, for that they shot him down. John - ny_____ was like

town, John-ny's dream was too strong, for that they shot him down. John - - ny was like

$\text{♩} = 112$

mp *f* *ff*

ff

ff

1407

Fl. *f* *pp* *f* *mp* *f*

Cl. *f* *pp* *mp* *f*

Bsn. *f*

Hn. *f* *mf* *f* *mp* *f*

C Tpt. *f* *pp* *f* *mp* *f*

Pno. *mp* *f*

Kbd. *f*

S. Solo
us, get - tin' stuck as rich folk's clowns John - ny's dream is our

A. Solo
us, get - tin' stuck as rich folk's clowns John - ny's dream is our

T. Solo
us, get - tin' stuck as rich folk's clowns John - ny's dream is our

Bar. Solo
us, get - tin' stuck as rich folk's clowns John - ny's dream is our

S.
us, get - tin' stuck as rich folk's clowns John - ny's dream is our

A.
us, get - tin' stuck as rich folk's clowns John - ny's dream is our

T.
us, get - tin' stuck as rich folk's clowns John - ny's dream is our

B.
us, get - tin' stuck as rich folk's clowns John - ny's dream is our

Vln. *pp* *mp* *f* *mp* *f*

Vc. *f* *ff* *mp* *f*

Cb. *pizz.* *f*

1411

Fl. *ff*

Cl. *ff*

Bsn. *f*

Hn. *ff*

C Tpt. *ff*

Vib. Drum Set *f* *mp*

Pno. *ff* *pp*

Kbd.

S. Solo dream, We'll take the sys - tem down Can't a man_ just have_ his girl_and his

A. Solo dream, we'll take the sys - tem down

T. Solo dream_ We'll take the sys - tem down Can't a man_ just have_ his girl_and his

Bar. Solo dream We'll take the sys - tem down

S. *ff* dream, We'll take the sys - tem down If

A. *ff* dream, we'll take the sys - tem down If

T. *ff* dream_ We'll take the sys - tem down If

B. *ff* dream We'll take the sys - tem down If

Vln. *ff* *pizz.* *mf*

Vc. *ff* *pizz.* *mf*

Cb. *mf*

1417

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Perc.

Pno.

Kbd.

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Vln.

Cb.

dream?

dream?

But no more

But no more

we can't have our dream, we'll take the sys - tem down!

we can't have our dream, we'll take the sys - tem down!

we can't have our dream, we'll take the sys - tem down!

we can't have our dream, we'll take the sys - tem down!

arco

1421

Fl. *f*

Cl. *f*

Hn. *f*

C Tpt. *f*

Perc. *f*

Pno.

Kbd. *f*

S. Solo *ff*
we'll take the sys - tem

A. Solo
John - ny!

T. Solo *ff*
we'll take the sys - tem

Bar. Solo
John - ny!

S.
If we can't have our dream, we'll take the sys - tem

A.
If we can't have our dream, we'll take the sys - tem

T.
If we can't have our dream, we'll take the sys - tem

B.
If we can't have our dream, we'll take the sys - tem

Vln. *f*

Cb. *f*

♩ = 120

Fl. *ff* *1423*

Cl. *ff*

Bsn.

Hn. *f*

C Tpt. *f*

Perc. *ff* (sizzle)

Pno. *ff*

Kbd.

S. Solo
down! John - ny! Fat cats and

A. Solo
John - ny! Fat cats and

T. Solo
down! This was my dream Fat cats and

Bar. Solo
John - ny! Fat cats and

S.
down! If we can't have our dream, we'll take the sys - tem down!

A.
down! If we can't have our dream, we'll take the sys - tem down!

T.
down! If we can't have our dream, we'll take the sys - tem down!

B.
down! If we can't have our dream, we'll take the sys - tem down!

♩ = 120

Vln. *ff*

Cb. *ff* *arco*

290

1431

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Perc.

Pno.

Kbd.

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Vln.

Vc.

Cb.

bank-in' men, they got the law. We do what we

take the sys - tem down! we'll take the sys - tem down!

arco

ff

1437

Fl.

Cl.

Perc.

Pno.

Kbd.

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Vln.

Vc.

Cb.

have to We'll do what we have to we'll take the

we'll take the sys - tem down! we'll take the sys - tem down! we'll take the

we'll take the sys - tem down! we'll take the sys - tem down! we'll take the

we'll take the sys - tem down! we'll take the sys - tem down! we'll take the

[illegible]

1448

(long)

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Perc.

Pno.

Kbd.

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

(long)

Vln.

Vc.

Cb.

294